MUSIC 8 TO 10

Integrated Resource Package 1995

Province of British Columbia
Ministry of Education

This IRP was revised in April 2011 to remove references to the 1995 Graduation Program. (page 2)

IRP 018

PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

Preface III

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Implementation of Music 8 to 10 will begin in October 1996. This Integrated Resource Package (IRP) provides some of the basic information that teachers will require to implement the curriculum. The information contained in this IRP is also available through the Internet. Contact the Ministry of Education's home page: http://www.educ.gov.bc.ca/

THE INTRODUCTION

The Introduction provides general information about Music 8 to 10, including special features and requirements. It also provides a rationale for the subject—why music is taught in BC schools—and an explanation of the curriculum organizers.

THE MUSIC 8 TO 10 CURRICULUM

The provincially prescribed curriculum for Music 8 to 10 is structured in terms of *curriculum organizers*. The main body of this IRP consists of four columns of information for each organizer. These columns describe:

- provincially prescribed learning outcome statements for Music 8 to 10
- suggested instructional strategies for achieving the outcomes
- suggested assessment strategies for determining how well students are achieving the outcomes
- provincially recommended learning resources

Prescribed Learning Outcomes

Prescribed Learning outcome statements are content standards for the provincial education system. Learning outcomes set out the knowledge, enduring ideas, issues, concepts, skills, and attitudes for each subject. They are statements of what students are expected to know and do in each grade. Learning outcomes are clearly stated and expressed in measurable terms. All learning outcomes complete this stem: "It is expected that students will. . . . " Outcome statements have been written to enable teachers to use their experience and professional judgment when planning and evaluating. The outcomes are benchmarks that will permit the use of criterion-referenced performance standards. It is expected that actual student performance will vary. Evaluation, reporting, and student placement with respect to these outcomes depends on the professional judgment of teachers, guided by provincial policy.

Suggested Instructional Strategies

Instruction involves the selection of techniques, activities, and methods that can be used to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others that they think will enable their students to achieve the prescribed outcomes. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Suggested Assessment Strategies

The assessment strategies suggest a variety of ways to gather information about student performance. Some assessment strategies relate to specific activities; others are general. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Provincially Recommended Learning Resources

Provincially recommended learning resources are materials that have been

reviewed and evaluated by British Columbia teachers in collaboration with the Ministry of Education using a stringent set of criteria. They are typically materials suitable for student use, but they may also include information primarily intended for teachers. Teachers and school districts are encouraged to select those resources that they find most relevant and useful for their students, and to supplement these with locally approved materials and resources (such as locally available guest artists, performances, or studios). The *recommended* resources listed in the main body of this IRP are those that have a comprehensive coverage of significant portions of the curriculum, or those that provide a unique support to a specific segment of the curriculum. Appendix B contains a complete listing of provincially recommended learning resources to support this curriculum.

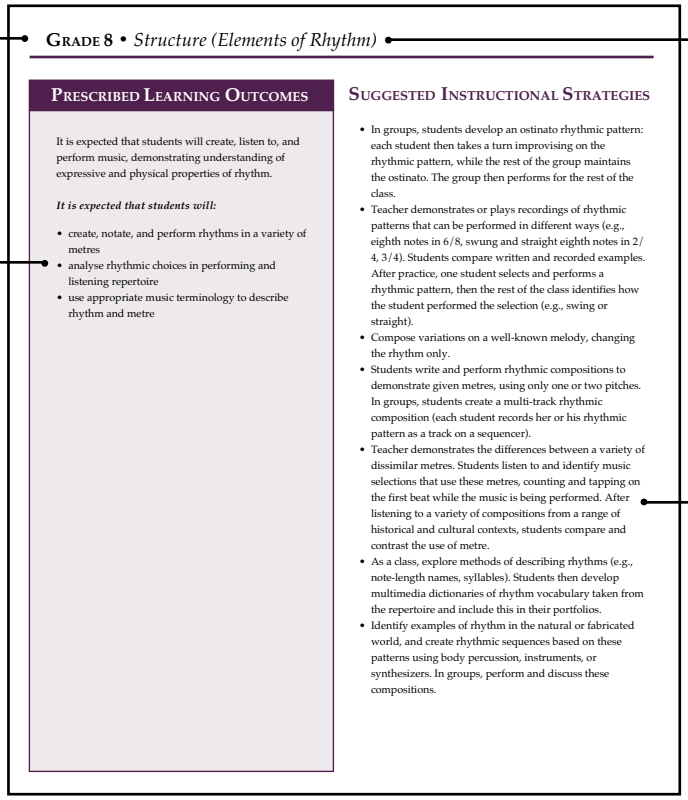
THE APPENDICES

A series of appendices provides additional information about the curriculum, and further support for the teacher:

- ***Appendix A*** contains a listing of the prescribed learning outcomes for the curriculum arranged by curriculum organizer and by grade.
- ***Appendix B*** contains a comprehensive listing of the provincially recommended learning resources for this curriculum. As new resources are evaluated, this appendix will be updated.
- ***Appendix C*** outlines the cross-curricular screens used to ensure that concerns such as equity, access, and the inclusion of specific topics are addressed by all components of the IRP.
- ***Appendix D*** contains assistance for teachers related to provincial evaluation and reporting policy. Curriculum outcomes have been used as the source for examples of criterion-referenced evaluations.
- ***Appendix E*** acknowledges the many people and organizations that have been involved in the development of this IRP.
- ***Appendix F*** contains a glossary of terms specific to the music curriculum.
- ***Appendix G*** contains various considerations for planning a music program.

Grade

Curriculum Organizer



Prescribed Learning Outcomes

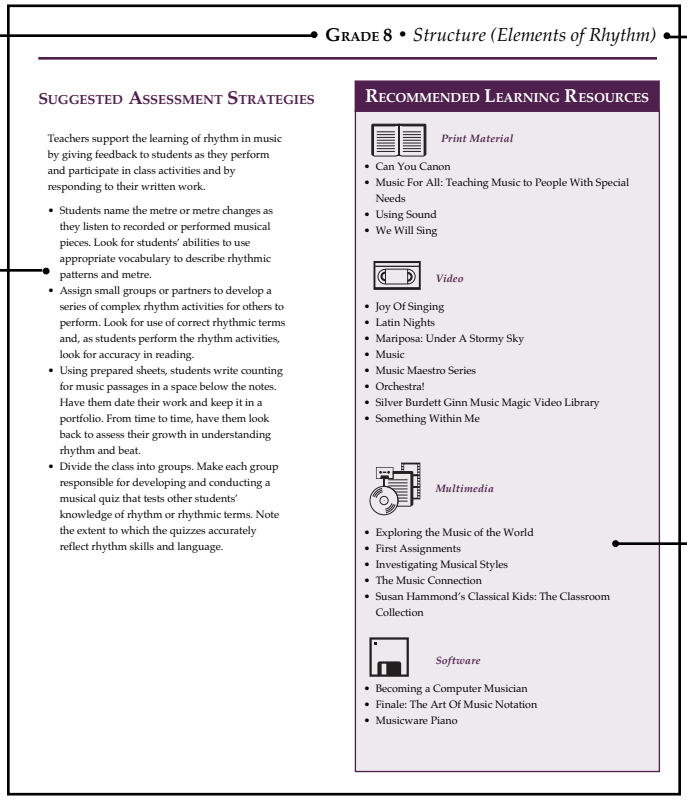
The Prescribed Learning Outcomes column of this IRP lists the specific learning outcomes for each curriculumm organizer or sub-organizer. These aid the teacher in day-to-day planning.

Suggested Instructional Strategies

The Suggested Instructional Strategies column of this IRP suggests a variety of instructional approaches that include group work, problem solving, and the use of technology. Teachers should consider these as examples that they might modify to suit the developmental levels of their students.

Grade

Curriculum Organizer



Suggested Assessment Strategies

The Suggested Assessment Strategies offer a wide range of different assessment approaches useful in evaluating the Prescribed Learning Outcomes. Teachers should consider these as examples they might modify to suit their own needs and the instructional goals.

Recommended Learning Resources

The Recommended Learning Resources component of this IRP is a compilation of provincially recommended resources that support the Prescribed Learning Outcomes. A complete list including a short description of the resource, its media type, and distributor are included in Appendix B of this IRP.

The development of this Integrated Resource Package has been guided by the principles of learning:

- Learning requires the active participation of the student.
- People learn in a variety of ways and at different rates.
- Learning is both an individual and a group process.

To ensure that they receive a broad education program, all students must take the fine arts at all levels. In each of grades 8, 9 and 10, students are required to take one or more of the fine arts subjects: dance, drama, music, or visual arts.

Music courses offered to satisfy the fine arts requirement at grades 8, 9 and 10 will be labelled as:

- Music 8
- Music 9
- Music 10

These courses could be further designated according to the specific focus or methodology of the course (e.g., Music 9: Concert Band, Music 9: Jazz Choir, Music 9: Multimedia Music)

Schools are encouraged to provide opportunities for students to take more than one music course (or other fine arts course) at a given grade level. All courses must address all of the learning outcomes for their designated grade level.

RATIONALE

Music education enables students to interact with sound, simultaneously engaging mind, body, and spirit. Through creating, performing, and listening to music, students experience the ways in which music evokes and conveys thoughts, images, and feelings.

Music education makes a valuable and unique contribution to students' intellectual growth, and integrates intellectual and emotional development. Shared experiences in music significantly contribute to the development of a healthier society through activities that respect and reflect the diversity of human experiences.

Music education enables all learners to explore, create, perceive, and communicate thoughts, images, and feelings through music. These experiences are unique and essential, and make a significant contribution to learners' lifelong development as educated citizens.

Music education, as envisioned in this curriculum, contributes to the intellectual, aesthetic, human, social, and career development of the educated citizen by providing learners with opportunities to:

- develop competency in problem solving, critical thinking, and decision making through experiences with music
- develop literacy in music, including familiarity with the conventions of written music
- investigate and experience emerging technologies that find application in music
- connect knowledge gained through experience in music with other aspects of their lives
- use expressive skills gained in music to convey meaning in other aspects of their lives
- demonstrate understanding and appreciation of artistic and aesthetic expression
- develop independence, self-motivation, and positive self-image through experiences with music
- practise co-operation in social interactions involved in the creation, exploration, and expression of music

- accept and respect the ideas of others by working together to create, explore, and express through music
- explore, create, and interpret self- and world awareness through the study of music and music traditions of world cultures
- develop discipline and confidence through experiences that demand focussed and sustained practice
- appreciate the role of music in society
- contribute to society through music-related pursuits and careers

Music is a required area of learning in the primary years. Music experiences in the primary years acknowledge, respect, and further develop the expressive experience young children bring to the school environment. From an early age, children's expressive play includes movement, music, and dramatic play, all of which are significant in the development of body, mind, and spirit. Play is central and natural to children's learning. As children move through the primary years, they acquire music knowledge, skills, and attitudes through play. Music experienced in the context of play simultaneously engages the various senses. This results in a balanced and integrated development of children's innate music potential.

All four of the fine arts (dance, drama, music, visual arts) are required areas of study through grade 6. In grades 7 to 10, students are required to choose one or more of the four fine arts areas of study (music, dance, drama, and visual arts). Music experiences in the intermediate years continue to expand the music knowledge, skills, and attitudes gained through ongoing active participation. As learners move through the intermediate years, they develop music literacy and use it to extend skills in creating, listening, and performing. The increasing development of competence is gained through activities that require practice and the use of these skills. Learners use an increasing variety of contexts and media in the expression of an expanding range of thoughts, images, and feelings. The development of music skills in the intermediate years is addressed through a range of options, which may include vocal, instrumental, and general music programs.

~~In the graduation years, every student is required to take two credits in fine arts.~~ In grade 11 and 12 music courses, students consolidate and further expand their music knowledge, skills, and attitudes that are applicable to many other aspects of lifelong learning and the world of work. Such learning opportunities enable students to participate in the music life of the community.

Curriculum Organizers

The prescribed learning outcomes in the music curriculum are grouped by the following three curriculum organizers:

- Structure
  - Elements of Rhythm
  - Elements of Melody
  - Elements of Expression (including harmony, texture, dynamics, tempo, timbre, and articulation)
  - Form and the Principles of Design
- Thoughts, Images, and Feelings
- Context
  - Self and Community
  - Historical and Cultural

Structure

Within the Structure organizer, the learning outcomes are grouped as follows:

- Elements of Rhythm

- Elements of Melody
- Elements of Expression
- Form and the Principles of Design

When focussing on structure, students create, listen to, and perform music, demonstrating understanding of the expressive and physical properties of rhythm, melody, harmony, texture, dynamics, tempo, timbre, and articulation. Sounds make music when they are shaped into larger structures or forms according to the principles of design: unity, variety, repetition, emphasis, and pattern. Familiarity with these principles and with common forms is essential to making and understanding the structure of music and its relationship to other art forms.

Thoughts, Images, and Feelings

Music expresses thoughts, images, and feelings. It is through expressing and evoking thoughts, images, and feelings that music is given meaning. By learning to understand and appreciate this aspect of music, students make meaning from the structure of music.

Context

Within the Context curriculum organizer, the learning outcomes are grouped as follows:

- Self and Community
- Historical and Cultural

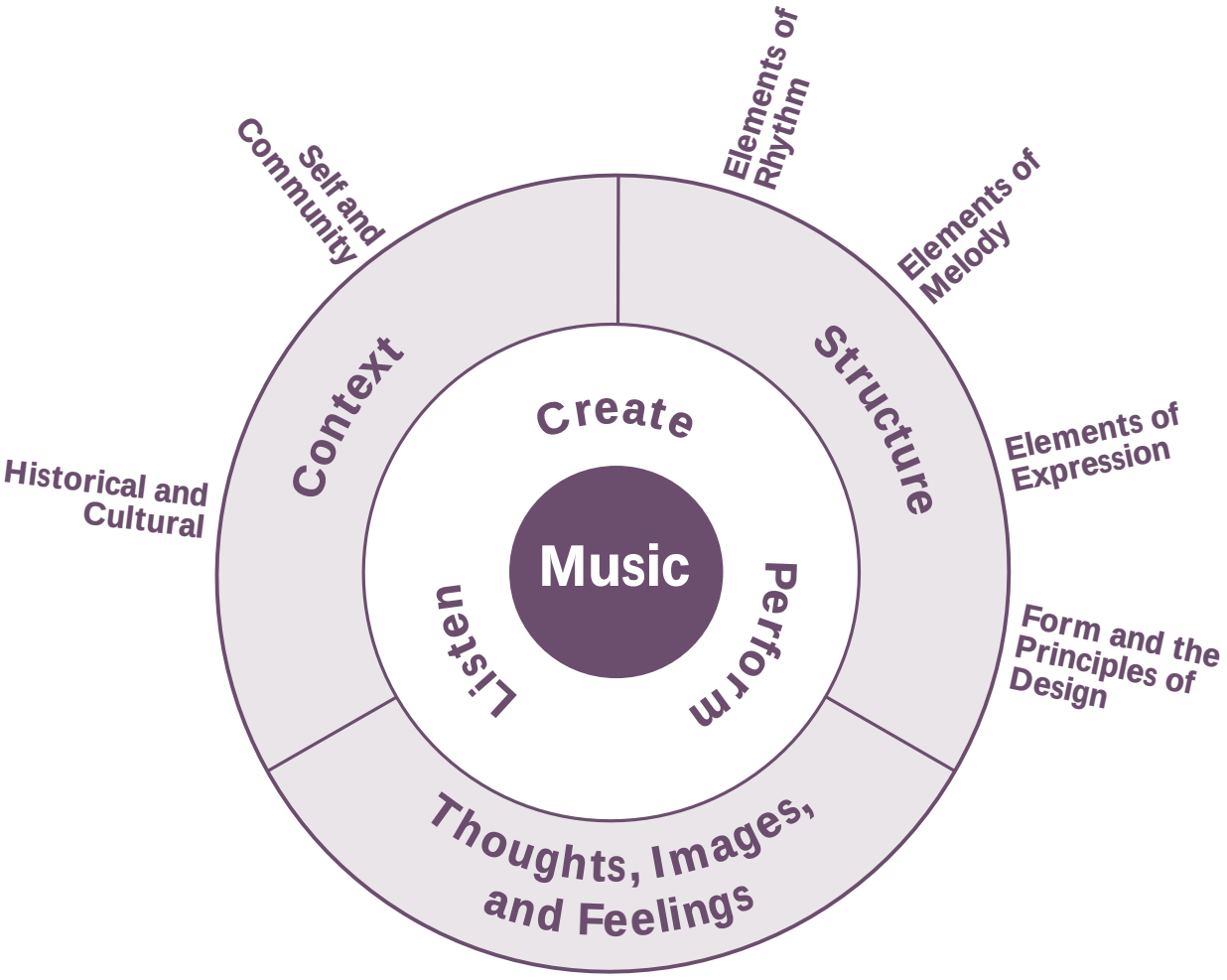
Music contributes to the development of self within community. Students should have opportunities to participate in and develop a sense of community and their place in it through music experiences. Within this context, community is not regarded solely as a place. A sense of community arises as meaning is derived from interaction with others. Giving and receiving are integral to the transformation and balance of community.

Learning within the context of self and community includes opportunities to:

- participate in the various roles found in music activities (e.g., solo and accompaniment, ensemble member, leader, follower)
- respect, encourage, support, and honour the contributions of self and others in music activities
- share music in various settings with other classes, the whole school, and the local community as performer, participant, and audience

Music is created, communicated, perceived, and responded to in historical and cultural contexts. Through the study of these contexts, students experience and value the richness and diversity of the human spirit, resulting in a sense of self-worth and connectedness to other human beings throughout the world.

Music 8 to 10 Curriculum Organizers



Instructional Strategies

Instructional strategies have been included for each curriculum organizer and grade level. These strategies are suggestions only, designed to provide guidance for generalist and specialist teachers planning instruction to meet the prescribed learning outcomes. The strategies may be either teacher directed or student directed, or both. It should be noted that there is not necessarily a one-to-one relationship between learning outcomes and instructional strategies, nor is this organization intended to prescribe a linear means of course delivery; it is expected that teachers will adapt, modify, combine, and organize instructional strategies as necessary to meet the needs of students and to respond to local requirements.

Assessment and Evaluation

Assessment is the systematic process of gathering information about students' learning in order to describe what they know, are able to do, and are working toward. From the evidence and information collected in assessments, teachers describe each student's learning and performance. They use this information to provide students with ongoing feedback, plan further instructional and learning activities, set subsequent learning goals, and determine areas requiring diagnostic teaching and intervention.

Teachers determine the purpose, aspects, or attributes of learning on which to focus the assessment. They also decide when to collect the evidence and the assessment methods, tools, or techniques most appropriate to use. Assessment focusses on the critical or significant aspects of the learning students will be asked to demonstrate. Students benefit when they clearly understand the learning goals and learning expectations.

Appendix D includes a more detailed discussion of assessment and evaluation. The provincial reference sets can also help teachers assess the skills that students acquire across curricular areas.

The reference sets include:

- *Evaluating Reading Across Curriculum* (RB 0034)
- E*valuating Writing Across Curriculum* (RB 0020 & RB 0021)
- *Evaluating Problem Solving Across Curriculum* (RB 0053)
- *Evaluating Group Communication Skills Across Curriculum* (RB 0051)
- *Evaluating Mathematical Development Across Curriculum* (RB 0052)

A series of assessment handbooks has also been developed to provide guidance for teachers as they explore and expand their assessment repertoires.

- *Performance Assessment* (XX0246)
- *Portfolio Assessment* (XX0247)
- *Student-Centred Conferencing* (XX0248)
- *Student Self-Assessment* (XX0249)

Learning Resources

The Ministry of Education promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials in a variety of media and formats. These include, but are not limited to, materials in print, video, and software formats, as well as combinations of these formats intended for use by teachers and students. Resources that support provincial curricula are identified through an evaluation process in which practising teachers act as evaluators. Resources not on the provincially recommended list must be evaluated through a local board-approved process. It is expected that teachers will select resources from those

that meet the provincial criteria and that suit their particular pedagogical needs and audiences.

The use of learning resources involves the teacher as a facilitator of learning. However, students may be expected to have some choice in materials for specific purposes such as independent reading or research. Teachers are expected to use a variety of resources to support learning outcomes at any particular level. A multimedia approach is encouraged.

Some selected resources have been identified to support cross-curricular integration. The ministry also considers special needs audiences in the evaluation and annotation of learning resources. As well, special format versions of some selected resources (Braille and taped-book formats) are available.

Learning resources for use in British Columbia schools fall into one of three categories:

- provincially recommended materials
- provincially authorized materials
- locally evaluated materials.

All learning resources used in schools must have either *recommended* or *authorized* designation or be approved through district evaluation and approval policies.

Provincially Recommended Materials

Materials evaluated through the provincial evaluation process, approved through minister's order, and purchased using targeted learning resource funds are categorized as *recommended* materials. These resources are listed in the print and CD-ROM versions of the *Catalogue of Learning Resources*.

Provincially Authorized Materials

Materials selected prior to 1989 by curriculum committees and purchased through the Credit Allocation Plan are categorized as authorized materials. These resources are listed in the print and CD-ROM versions of the *Catalogue of Learning Resources*.

Locally Evaluated Materials

These are materials evaluated through local (district and school) evaluation processes and approved for use according to district policy.

The Music 8 to 10 Curriculum

Prescribed Learning Outcomes

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of rhythm.

It is expected that students will:

- create, notate, and perform rhythms in a variety of metres
- analyse rhythmic choices in performing and listening repertoire
- use appropriate music terminology to describe rhythm and metre

Suggested Instructional Strategies

- In groups, students develop an ostinato rhythmic pattern. Each student then takes a turn improvising on the rhythmic pattern, while the rest of the group maintains the ostinato. The group then performs for the rest of the class.
- Teacher demonstrates or plays recordings of rhythmic patterns that can be performed in different ways (e.g., eighth notes in $\frac{6}{8}$, swung and straight eighth notes in $\frac{2}{4}$, $\frac{3}{4}$). Students compare written and recorded examples. After practice, one student selects and performs a rhythmic pattern, then the rest of the class identifies how the student performed the selection (e.g., swing or straight).
- Compose variations on a well-known melody, changing the rhythm only.
- Students write and perform rhythmic compositions to demonstrate given metres, using only one or two pitches. In groups, students create a multitrack rhythmic composition (each student records a rhythmic pattern as a track on a sequencer).
- Teacher demonstrates the differences between a variety of dissimilar metres. Students listen to and identify music selections that use these metres, counting and tapping on the first beat while the music is being performed. After listening to a variety of compositions from a range of historical and cultural contexts, students compare and contrast the use of metre.
- As a class, explore methods of describing rhythms (e.g., note-length names, syllables). Students then develop multimedia dictionaries of rhythm vocabulary taken from the repertoire and include this in their portfolios.
- Identify examples of rhythm in the natural or fabricated world, and create rhythmic sequences based on these patterns using body percussion, instruments, or synthesizers. In groups, perform and discuss these compositions.

Suggested Assessment Strategies

Teachers support the learning of rhythm in music by giving feedback to students as they perform and participate in class activities and by responding to their written work.

- Students name the metre or metre changes as they listen to recorded or performed musical pieces. Look for students' abilities to use appropriate vocabulary to describe rhythmic patterns and metre.
- Assign small groups or partners to develop a series of complex rhythm activities for others to perform. Look for use of correct rhythmic terms and, as students perform the rhythm activities, look for accuracy in reading.
- Using prepared sheets, students write counting for music passages in a space below the notes. Have them date their work and keep it in a portfolio. From time to time, have them look back to assess their growth in understanding rhythm and beat.
- Divide the class into groups. Make each group responsible for developing and conducting a musical quiz that tests other students' knowledge of rhythm or rhythmic terms. Note the extent to which the quizzes accurately reflect rhythm skills and language.

Recommended Learning Resources

Print Material

- Can You Canon
- Music For All: Teaching Music to People With Special Needs
- Using Sound
- We Will Sing

Video

- Joy Of Singing
- Latin Nights
- Mariposa: Under A Stormy Sky
- Music
- Music Maestro Series
- Orchestra!
- Silver Burdett Ginn Music Magic Video Library
- Something Within Me

Multimedia

- Exploring the Music of the World
- First Assignments
- Investigating Musical Styles
- The Music Connection
- Susan Hammond's Classical Kids: The Classroom Collection

Software

- Becoming a Computer Musician
- Finale: The Art Of Music Notation
- Musicware Piano

Prescribed Learning Outcomes

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of melody.

It is expected that students will:

- create, notate, and perform melodic patterns
- apply an understanding of melodic direction and contour to expressive phrasing
- identify tonal centres in a variety of melodies
- use appropriate music terminology to describe melody

Suggested Instructional Strategies

- Students listen to a variety of melodies and graph the contour and effect on expression. Discuss the purpose behind each melody. (e.g., Was it designed to portray a particular mood? To suit certain lyrics?)
- Listen to examples of music that tell stories and discuss how the melody achieved the desired effects. Students create and perform melodic sequences to portray aspects and structures of a story (e.g., characters, plot, theme, setting, conflict). Use melodic direction and contour as well as elements of expression to demonstrate moods or changes of scene.
- Teacher presents examples of scales with an explanation of their structures (e.g., major—TTSTTTS; natural minor—TSTTSTT). Students write and perform examples of scales. Starting on a given note students perform melodic patterns (e.g., broken and running thirds, arpeggios) based on these scales.
- Students create and perform melodic variations of a known melody (e.g., pop tune, commercial jingle). Discuss the strategies used to alter the melody.
- In pairs, students practise question-and-answer melody techniques to describe, through music, a given topic or thing (e.g., a sport, a mathematics test, babysitting). As a class, students discuss and justify their melodic choices.
- Students examine a piece of written or recorded music to identify scale fragments and patterns.
- Teacher introduces the concept of *in tune* and uses media (e.g., oscilloscope, video, computer, electronic tuner) to demonstrate visual representation of pitch and other properties of sound. Students discuss the pros and cons of various methods to tune an ensemble (e.g., with an oscilloscope, norm based on a section leader). Discuss other methods to identify pitch (e.g., by touching instruments, speakers, or voice boxes to feel the vibrations).

SUGGESTED ASSESSMENT STRATEGIES

- As students analyse each other's original compositions for the use of melody, ask them:
  - Which scales were used to create different styles of melodies (e.g., the use of modes to create Spanish, Asian, and blues sounding melodies)?
  - How effectively was the scale used to create different styles of melodies? (e.g., How did the music make you feel? What does the music make you think about?)
- Ask students to reflect on their composing in their journals. Provide a guide to prompt them, such as: What really worked for me was _____. When I _____, I wondered if _____. Next time I will _____. Review their work and look for evidence of their understanding of composing melodic lines.
- Have students perform their original melodic compositions for the class. Ask questions to see if they are making connections between various scales learned in class and melodic lines used in compositions. Look for evidence of innovative attempts to create melody.
- Have students assess their own melodic compositions. To what extent do they:
  - analyse melodic contour?
  - describe thoughts, images, and feelings evoked by the music?
  - use specific examples from the composition to support their statements?
- Observe students tune their instruments with mechanical tuning devices, both by watching the scope and by listening to the in-tune sound. Then have students reflect on the tuning of their instruments using the following prompts:
  - I found it easy to _____.
  - I had some trouble when _____ but I solved it by _____.

RECOMMENDED LEARNING RESOURCES

Print Material

- Can You Canon
- Music For All: Teaching Music to People With Special Needs
- Using Sound
- We Will Sing

Video

- Joy Of Singing
- Latin Nights
- Mariposa: Under A Stormy Sky
- Music
- Music Maestro Series
- Orchestra!
- Silver Burdett Ginn Music Magic Video Library
- Something Within Me

Multimedia

- Exploring the Music of the World
- First Assignments
- Investigating Musical Styles
- The Music Connection
- Susan Hammond's Classical Kids: The Classroom Collection

Software

- Becoming a Computer Musician
- Finale: The Art Of Music Notation
- Musicware Piano

Prescribed Learning Outcomes

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of harmony, texture, dynamics, tempo, timbre, and articulation.

It is expected that students will:

- read and maintain a part within complex textures and harmonies
- apply an increasing range of tempos, dynamics, articulation, and timbres in classroom repertoire
- analyse the use of the elements of expression in performing and listening repertoire
- describe the elements of expression using appropriate music terminology
- describe the elements of expression in terms of the physical properties of sound

Suggested Instructional Strategies

- Students listen to music examples representing various elements of expression, identify the characteristics of each, and describe in their own words (e.g., texture: thick or thin, light or dark). Teacher presents standard music terminology for each element of expression. As a class, students classify their descriptions into the traditional terms.
- Students identify elements of expression in examples of music created by a variety of sound sources (including acoustic, electronic, and environmental) and from a variety of cultural and historical contexts. These sounds could be measured through the use of an oscilloscope, computer, or ADSR synthesizer. Students create and perform compositions to represent particular elements of expression, and describe the intent and effect of their selections.
- Create and perform variations of a known melody by altering the elements of expression. Discuss the effects of these alterations (e.g., change of mood, change of climax).
- Students explore harmony through studying triads and using the degrees of the scale. Students then write and perform examples of triads.
- Invite local community musicians and private teachers to make guest appearances in the class to demonstrate a range of the elements of expression.
- Students practise maintaining independent parts through the performance of a round, first in unison, then in parts with various groupings.
- Create a soundscape to a short video (selected by teacher or student) using a variety of timbres, rhythms, and other elements of expression. Select or invent a notation system for the soundscape and create a score.

SUGGESTED ASSESSMENT STRATEGIES

- Have students create compositions from a known or original melody to demonstrate their understanding of one element of expression. Ask them to decide what mood they would like to create, to make instrumental or vocal choices based on those ideas, and to chart the flow of their compositions on paper. Examine the plan and record evidence that the combinations demonstrate an understanding of the chosen element.
- Play a recording for the class. Have students work in groups to represent elements of music using movement or visual art. After they perform their representation, conduct group reflection sessions. Observe and note evidence that they can describe the elements of music. Ask them to discuss and develop a group response to questions such as:
  - What instrument created the first sound you danced to? (timbres)
  - Why did you choose to move more quickly when you heard the violin playing? (tempo)
  - How does the movement or image you chose represent the sound?
- Perform a sequence of notes and ask students how they would change it to serve as background for a murder mystery, a love story, or a children's story about a bumble bee. Listen for evidence of understanding and for correct use of language to talk about articulation in music.

RECOMMENDED LEARNING RESOURCES

Print Material

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- Music For All: Teaching Music to People With Special Needs
- Using Sound
- We Will Sing

Video

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Software

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- Finale: The Art Of Music Notation
- Musicware Piano

Prescribed Learning Outcomes

It is expected that students will create, listen to, and perform music, demonstrating understanding of a variety of forms and the principles of design.

It is expected that students will:

- identify an expanded variety of music forms
- apply a variety of music forms and principles of design to composition
- represent the form of a piece of music
- use appropriate terminology to describe form and the principles of design
- compare and contrast the form of two or more music compositions

Suggested Instructional Strategies

- Create and perform a composition or soundscape that has a definite form (e.g., ABA) reflected in rhythm, melody, and the elements of expression.
- Create a composition demonstrating the principles of design using pre-recorded music material (e.g., MIDI sequences).
- Listen to a range of compositions, and compare and contrast use of form. Chart or graph the form of one composition.
- Create a composition using a variety of sound sources (e.g., acoustic, electronic, environmental), demonstrating each of the principles of design.
- Students listen to recorded examples of different forms of like music (e.g., blues—12-bar, 8-bar, 16-bar; pop—verse-chorus, verse-chorus-bridge). Students learn to perform a standard form (e.g., 12-bar blues pattern).
- Brainstorm examples of the principles of design from other fine arts subjects and discuss their relationship to music. Create non-musical representations (e.g., narrative, poetry, dance, drawing, sculpture, dramatization) of a musical form.
- Listen to music examples and analyse the use of the principles of design as applied to each of the elements of rhythm, melody, and expression.
- Develop personal dictionaries of music terminology including vocabulary related to the form and principles of design (e.g., motif, intro, verse, chorus, bridge).
- Listen to examples of form from a range of historical time periods, and compare and contrast to forms used in contemporary popular music.
- Experiment with the use of computer technology in music composition and design.

SUGGESTED ASSESSMENT STRATEGIES

- After students listen to two contrasting musical selections and identify the form used in each selection, check their work for evidence they understand and can apply appropriate terminology to describe form.
- Have students chart the form of a composition to demonstrate their ability to identify a variety of music forms.
- Have students demonstrate their ability to apply a variety of music forms to composition by creating their own compositions. Have them reflect on their work, responding in their journals to prompts such as:
  - Describe how the form of your piece is reflected in rhythm, melody, and other elements of expression.
  - How are elements of expression used to demonstrate the principles of design?
- Have students listen to or improvise simple lines over a given form. Have the other students close their eyes and shout "HOME!" when the student reaches the beginning of the form. Observe students participating. Do they recognize the chord changes and the form by ear?

RECOMMENDED LEARNING RESOURCES

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- Musicware Piano

Prescribed Learning Outcomes

It is expected that students will create, listen to, and perform music, demonstrating understanding and appreciation of the thoughts, images, and feelings it expresses.

It is expected that students will:

- represent thoughts, images, and feelings derived from a music experience
- apply the elements of rhythm, melody, and expression to interpret and represent a broad range of thoughts, images, and feelings
- demonstrate a willingness to share personal insights arising from experiences with music
- explain personal meaning derived from music without reference to stories or visual artifacts
- defend personal music choices, demonstrating awareness of the thoughts, images, and feelings that the music expresses
- demonstrate respect for the thoughts, feelings, and music choices of others

Suggested Instructional Strategies

- Listen to a variety of popular songs and discuss the thoughts, images, and feelings evoked by the music and the lyrics. Create and perform compositions based on a theme or image discussed.
- Analyse the lyrics of a known song for the thoughts, images, and feelings portrayed. Invent new lyrics, contrasting the thoughts, images, and feelings evoked by the original lyrics.
- Students bring to class samples of their personal preferences in music and present a recording for a class listening session. Discuss, analyse, and respond to each sample, showing respect for the thoughts and feelings of the other students. Discuss reasons for the range of music being presented. Ask students if their music preferences are the same as when they were younger. How do their listening preferences differ from those of their parents? Ask students to relate how their changing music preferences affect the thoughts, images, and feelings they experience during listening.
- Attend performances in the school or community, and discuss and record responses to the experience. Invite the musicians to discuss their interpretations of the thoughts, images, and feelings in their music.
- Students keep ongoing journals of their thoughts, images, and feelings related to their experiences in creating, performing, and listening to music.
- Collect examples of music used in everyday life (e.g., restaurants, advertising, Muzak), and identify the purpose of each type (e.g., to speed up shoppers, to sell a product, to relax customers).

SUGGESTED ASSESSMENT STRATEGIES

Students share their thoughts, images, and feelings about music with others through discussions, music compositions, and written activities. Teachers gain insights into students' understanding and appreciation of music by listening to them create, perform, and respond to music.

- Play a music selection for the class. Prompt students to express thoughts, images, and feelings derived from the music by asking questions such as:
  - What does the music make you think about?
  - Is there some aspect of the music that appealed to you particularly? (e.g., The melody? The harmony? The rhythm?)

  Observe students' willingness to express a variety of ideas and feelings about the music.
- Work with students to establish criteria for participating in a discussion about music. For example, these criteria may include:
  - makes positive comments about a person's opinion or idea before making a criticism
  - is willing to share personal insights and feelings
  - can explain personal meaning derived from music
  - shows respect for the thoughts and feelings of others
- Have students work in groups to develop promotional videos for one or more kinds of music they particularly enjoy. The video should include excerpts from their own performances that illustrate their key points about the thoughts, images, and feelings the music creates for them. When reviewing their work and listening to their descriptions of it, note the extent to which students show an awareness of the thoughts, images, and feelings the music expressed to them personally.

RECOMMENDED LEARNING RESOURCES

Print Material

- Eyewitness Music Kit
- Jazz: My Music, My People
- Music For All: Teaching Music to People With Special Needs
- Music Through The Ages
- A World of Children's Songs

Video

- The Feeling is Musical
- Joy Of Singing
- Latin Nights
- Like Mother Like Daughter
- Mariposa: Under A Stormy Sky
- Music and Early Childhood
- Music Maestro Series
- Mwe Bana Bandi - Children's Music from Zambia
- Orchestra!
- Silver Burdett Ginn Music Magic Video Library
- Something Within Me
- Take a Bow

Multimedia

- First Assignments
- Investigating Musical Styles
- The Music Connection
- Play Me a Story
- Susan Hammond's Classical Kids: The Classroom Collection

PRESCRIBED LEARNING OUTCOMES

It is expected that students will demonstrate understanding of the various roles and responsibilities required to create, listen to, and perform music.

It is expected that students will:

- use skills and attitudes appropriate to a range of music experiences in a variety of venues, as performer, participant, and audience, demonstrating:
  - an awareness of the sense of community
  - audience and performer etiquette
  - performance skills
  - respect for others' contributions
- demonstrate an ability to provide and accept constructive feedback
- demonstrate an understanding of physical well-being while experiencing music
- identify career-related music experiences represented in the local community

SUGGESTED INSTRUCTIONAL STRATEGIES

- Listen to examples of music from a variety of historical and cultural contexts, and identify the various roles (e.g., composer, performer, producer, listener, soloist, accompanist) represented in the music.
- Brainstorm and discuss language and criteria for constructive criticism of their performances and those of others. Students attend performances in the school or community, and critique the experience in their journals or through reviews in school or local newspapers.
- Discuss and develop criteria for appropriate audience and performer skills and etiquette in a range of situations. Apply these criteria in role plays and performances, and complete self- and peer evaluations based on these criteria. Students may choose to add these evaluations to their portfolios.
- Show videos, encourage students to research through the Internet, or invite guest speakers to introduce students to various music-related health and safety issues (e.g., hearing conservation, posture, appropriate warm-up). Students devise ways to improve the health and safety of their music environments (e.g., keep a log, write a report). Encourage students to apply this information to redesign their bedrooms or another room in their homes for listening and practising.
- Experiment with different postures to determine their effect on performance. Demonstrate the appropriate posture for particular performances.
- Brainstorm the roles of personnel required to produce a particular music experience (e.g., CD, outdoor concert, movie soundtrack). Compare tasks required for completion of a music production to those found in career opportunities.
- Discuss ways to maintain students' vocal and instrumental equipment (e.g., regular cleaning, keep in the proper case, careful handling, vocal care). Students devise personal checklists and plans for maintaining their voices or instruments.

SUGGESTED ASSESSMENT STRATEGIES

Music education provides opportunities for students to develop teamwork skills and learn about the commitment needed to be a performer in a group. Assessment activities give opportunities for constructive feedback to students in their various musical roles such as audience member, performer, ensemble member, soloist, or accompanist.

- To prepare for attendance at a concert, ask students to answer questions about correct audience and performer conduct. For example:
  - What is an appropriate response after a jazz solo?
  - Do you clap between movements of a concerto?
  - Do you stand when the conductor comes on stage if you are in the orchestra?

  Record evidence that they understand the responsibilities of various roles associated with music experiences.
- Have students write brief reports about the performance details they observed while attending a concert. Ask them to:
  - critique the presentation by performers and the technical crew
  - provide a summary of the concert's reception by the audience

  Look for students' understanding of the roles and responsibilities of personnel involved in production.
- In journals, have students reflect on their progress using prompts such as:
  - I have improved _____.
  - The part that still confuses me is _____.
  - I was on the right track with my idea about _____ but what I didn't know was _____.

RECOMMENDED LEARNING RESOURCES

Print Material

- The Choral Conductor's Art
- Eyewitness Music Kit
- Jazz: My Music, My People
- Music Through The Ages
- A World of Children's Songs

Video

- Joy Of Singing
- Latin Nights
- Mariposa: Under A Stormy Sky
- Music
- Music Maestro Series
- Mwe Bana Bandi - Children's Music from Zambia
- Orchestra!
- Silver Burdett Ginn Music Magic Video Library
- Something Within Me
- Take a Bow

Multimedia

- Exploring the Music of the World
- First Assignments
- Investigating Musical Styles
- The Music Connection
- Susan Hammond's Classical Kids: The Classroom Collection

Prescribed Learning Outcomes

It is expected that students will create, listen to, and perform music, demonstrating understanding of the historical and cultural contexts.

It is expected that students will:

- compare and contrast music from a range of historical and cultural contexts
- compare and contrast music created for a variety of purposes
- demonstrate respect for music of various historical and cultural contexts

Suggested Instructional Strategies

- Brainstorm reasons people create, perform, and listen to music (e.g., dancing, religion, ceremonial, love songs, advertising, stress relief, enjoyment). In journals, students write about ways they have used and currently use music in their lives, and ways they would like to add music to their lives.
- Teacher introduces a variety of examples of music (e.g., dance, religious, film, theatre) from one historical or cultural context, focussing on the differences between the various uses for which music was intended. Introduction might include a written description, recorded examples, and discussion.
- To illustrate similarities and differences between music for various purposes, students explore learning centres featuring recordings and text (e.g., dance music in 1990s Canada and dance music in 18th-century Europe; opera in Italy and opera in China).
- Students relate their music preferences to their understanding of cultural and historical contexts or perspectives.
- Debate the statement: "Music is the inspiration for dance."
- Prepare presentations (e.g., oral presentation, demonstration) of dance music from a range of cultures or time periods.
- Prepare a report (e.g., essay, oral report, mixed media presentation) on an instrument of choice, indicating its evolution and its role in various historical and cultural contexts (e.g., may focus on the origin and evolution of the European concert flute, or on types of flutes around the world).
- Listen to examples of vocables—music where the voice is used primarily as an instrument, producing vocal sounds as opposed to words. Discuss why some singing would involve only vocables. Can the voice be used as an instrument with no intention of telling a story? Are there examples of the voice producing both sounds and words (e.g., jazz scat singing, opera, heavy metal)?

SUGGESTED ASSESSMENT STRATEGIES

The understanding of how cultural and historical context influences and shapes music begins with students' understanding of themselves as individuals and the part music plays in their lives. Assessment activities should include those that prompt students to reflect on their personal music experiences.

- Have students select pieces to present for the class that represent music of their heritages. Ask them to form groups of four or five to discuss similarities and differences of the various styles of music. Observe as they compare and contrast, and note evidence that they:
  - recognize elements unique to particular areas of the world
  - identify similarities and differences in instrumentation
  - demonstrate respect for music of various cultural contexts
- Have students create a radio show of music from a specific culture. As students research their show, prompt them with questions such as:
  - Why was this music created?
  - Does the music represent a particular culture?
  - Has the purpose of the music changed over time?

RECOMMENDED LEARNING RESOURCES

Print Material

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- Jazz: My Music, My People
- Music Through The Ages
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Video

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PRESCRIBED LEARNING OUTCOMES

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of rhythm.

It is expected that students will:

- create, perform, and notate rhythms in a variety of metres
- analyse rhythmic choices in performing and listening repertoire
- use appropriate music terminology to describe a wide range of rhythmic patterns and metres

SUGGESTED INSTRUCTIONAL STRATEGIES

- Create, improvise, or echo rhythm patterns in specific metres. Students play the Echo Game: they take turns creating a short rhythmic pattern that others must echo back correctly to stay in the game.
- Students are introduced to non-traditional metres (e.g., $\frac{5}{4}$, $\frac{7}{8}$), and practise performing rhythmic patterns in these metres. Students create rhythm compositions (on one pitch, or for non-pitched instruments), using a variety of rhythmic patterns in a non-traditional metre.
- Students experiment with technological tools (e.g., rhythm software exercises) to facilitate understanding of rhythm.
- Use flash cards or an overhead projector to practise reading patterns, with students performing the displayed rhythm patterns. Students play the Circle Game rhythm exercise: each student writes out a two-bar rhythmic pattern, the patterns are placed on music stands in a large circle, and the students walk around the circle, playing each pattern on a percussion instrument (one-measure rest between each). Students perform rhythmic patterns in scales and other melodic drills (e.g., broken thirds, arpeggios).
- Brainstorm methods to facilitate the learning of complex and difficult rhythm passages (e.g., write counting syllables such as "1 *e* and *a* 2 *e* and *a* . . ." under the notes). Students listen to clapped or played rhythms and write the notation (rhythmic dictation). Students create their own rhythm patterns and take turns clapping rhythmic dictation for the rest of the class.
- Listen to music from a variety of cultural and historical contexts, and analyse to discover standard or typical metres in each context. Students identify examples of various metres in their repertoire.
- Listen to examples of dance music from a range of contexts and identify the metre used in each. Practise invented dance steps to selected metres to assist in internalizing the beat.
- Teacher or a student conducts various music selections while students focus on rhythm and sing, hum, or mime the details of their individual parts.

SUGGESTED ASSESSMENT STRATEGIES

- Set up weekly dictation times so students can demonstrate their knowledge of rhythm patterns and metre. Have students listen to and notate the rhythm of a short recorded work or music fragment played by the teacher. Each week, present students with increasingly complex rhythms. Collect these short dictation exercises and record evidence that students can notate increasingly complex rhythmic patterns.
- Divide the class into groups. Each week, have a different group develop a worksheet or quiz to assess class understanding of vocabulary and concepts related to rhythmic patterns and metre. Review students' final products for evidence of their understanding of correct use of terminology and their ability to notate a variety of increasingly complex rhythms. Make sure the group can complete the worksheet themselves before giving it to the class.
- Have students perform their rhythmic compositions for the class to demonstrate their ability to create and notate music using complex rhythms. Listen for the extent to which they:
  - perform notes accurately
  - maintain a steady pulse

RECOMMENDED LEARNING RESOURCES

Print Material

- Can You Canon
- Music For All: Teaching Music to People With Special Needs
- Using Sound
- We Will Sing

Video

- In the Key of Oscar
- Joy Of Singing
- Latin Nights
- Mariposa: Under A Stormy Sky
- Music Maestro Series
- Orchestra!
- Something Within Me

Multimedia

- Exploring the Music of the World
- First Assignments
- Investigating Musical Styles
- Susan Hammond's Classical Kids: The Classroom Collection

Software

- Becoming a Computer Musician
- Composer's Mosaic
- Cubase
- Finale: The Art Of Music Notation
- FreeStyle
- Musicware Piano
- Performer

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of melody.

It is expected that students will:

- demonstrate an ability to enhance tuning by altering pitch
- apply understanding of melodic direction and contour to expressive phrasing
- analyse patterns used in melody
- identify and represent melodies in various clefs and keys
- use appropriate music terminology to describe a range of melodic patterns

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students listen to a music example and use movement to demonstrate melodic direction and contour, showing beginnings and ends of phrases. In groups, students select a recorded piece of music and create visual representations of the melodic direction and contour. The groups present their representations to the class.
- Teacher demonstrates arpeggios and sequences. Students then identify examples of each in their repertoire and other known music. Students create a short sequence and apply it to a scale. In groups, students perform arpeggios, each performing a different note from the arpeggio.
- Given a reference tone (e.g., from a tuner) and an out-of-tune tone, students identify the pitch of the sample relative to the reference tone (i.e., higher or lower), and indicate or demonstrate how to alter the pitch to correct it.
- Teacher presents examples of scales with an explanation of their structures (e.g., blues scale). Students write and perform examples of scales starting on a given note. Students write simple melodies that use a limited range of pitches (e.g., first five pitches of a major scale), then transpose their melodies to another key. Students transcribe a melody from treble clef to bass clef or vice versa.
- Collect examples of soundtracks from movies and television. Compare melodic characteristics for suspense, humour, romance, and so on. Students create and perform melodic sequences to accompany a chosen television program or movie segment, or as background for a story, play, or poem to be read aloud.

SUGGESTED ASSESSMENT STRATEGIES

- Give students a short melody to transcribe. Look for evidence that they understand how to transcribe melodic lines from one clef to another. Note whether students put the notes in the correct places and if they use the different clefs correctly.
- Have students present melodic compositions from their portfolios as evidence of their learning. Use this opportunity to find out if students purposefully used tonal centre(s) when writing in a specific style. Have them identify what mood they intended to convey and what choices they made to ensure the mood was achieved.
- Have students listen to audiotapes of their ensembles performing. Ask them to listen for melody agreement with the original melody and to make suggestions for improvement. Observe students as they give feedback to others to see the extent to which they can identify areas that require improvement and can suggest strategies and solutions for fixing problem areas.
- Ask students to perform their melodic compositions for the class. Ask others in the class if they recognize any patterns or sequences in the melodies (e.g., arpeggios, scales, intervals).
- In a testing situation, ask students to draw two sound waves in tune with each other and two sound waves not in tune with each other. Review their work to determine if they understand the physical properties of sound and how to represent this idea visually.

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- Performer

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of harmony, texture, dynamics, tempo, timbre, and articulation.

It is expected that students will:

- read and maintain a part accurately within complex harmonies and textures
- apply an increasing range of dynamics, tempos, timbres, and articulations in classroom repertoire
- evaluate the use of the elements of expression in performing and listening repertoire
- describe the elements of expression using appropriate music terminology
- describe the elements of expression in terms of the physical properties of sound

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students practise reading and maintaining independent parts by performing rounds and canons. They perform parts other than their own from their repertoires and discuss how their parts fit with the other parts.
- Students create a dictionary of music terminology for younger students, including devices such as mind maps, drawings, recordings, and collages.
- During ensemble work, students vote or achieve consensus on choices in the elements of expression. Students listen to different performances of the same composition (including student performances), comparing and contrasting the use of the elements of expression. Have students record themselves performing short phrases or excerpts. Students listen to two of these recordings and analyse the differences in the use of the elements of expression.
- Complete a scientific analysis of a short phrase of music, describing the elements of expression as physical properties of sound.
- Plan a radio commercial to sell a chosen product (e.g., chocolate bar, blue jeans, sports franchise). Select or create a piece of music for the advertisement. Describe how the elements of expression have been used to evoke images of the product.

SUGGESTED ASSESSMENT STRATEGIES

- Have students work independently on a computer to experiment with the elements of expression. Observe students as they work through a computer-assisted instruction package to complete various activities. Look for the use of experimentation with the elements of expression as students compose and solve problems.
- After students have listened to a movie soundtrack, have them brainstorm ideas for a class video clip production that visually represents various elements of expression. Encourage discussion on the general mood that could be created by the video and how the mood relates to a particular element. Assess how students apply understanding of each element to their discussion by observing students as they plan. Note how students justify their suggestions and how they offer constructive criticisms of other students' suggestions.
- As part of regular listening activities, have students listen to different performances of the same composition. Ask them to use appropriate music terminology to describe any differences in the elements of expression. Examine students' responses for evidence of their abilities to differentiate among subtle variations in the meanings of the terms.
- Students demonstrate their ability to analyse their choices in the elements of expression reflected in their performing repertoires when they discuss choices or changes during ensemble work. As they work to develop consensus on choices or changes to the elements of expression, listen to their discussions for evidence that they understand the impact of the elements of expression on the ensemble's performance.

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- Performer

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create, listen to, and perform music, demonstrating understanding of a variety of different forms and the principles of design.

It is expected that students will:

- identify an expanded variety of forms
- purposefully apply a variety of music forms and principles of design to composition
- represent the form of a piece of music
- use appropriate terminology to define aspects of form and principles of design
- compare and contrast the form of a variety of music compositions

SUGGESTED INSTRUCTIONAL STRATEGIES

- Listen to music examples and relate the use of the principles of design to each of the elements of expression. Students create soundscapes in a particular form and apply knowledge of one or more of the principles of design (e.g., focus on repetition within a rondo form).
- Examine examples of the principles of design from other fine arts, and discuss their relationship to music. Students create multidisciplinary presentations to demonstrate each of the principles of design in music and in one or more of the other fine arts.
- Listen to music from a variety of cultures and time periods, and analyse their forms. Students then compose and notate short works based on contrasting forms. Students create visual representations of their works, showing the contrast in form.
- Students develop personal dictionaries of music terminology, including vocabulary related to the principles of design (e.g., rondo, verse chorus, verse chorus bridge, blues, march and trio). This is an ongoing activity—students add to their dictionaries as they learn new terms. Students identify and define examples of vocabulary in performance literature.
- Discuss form and function of music in relation to cultural and historical contexts (e.g., protest songs, music styles developed in reaction against other styles). Students then create word webs representing connections between music styles.
- Students listen to recordings of music from a variety of historical and cultural contexts, and compare and contrast the forms of the compositions through discussion, written analysis, visual representations, and so on.

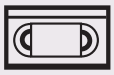
SUGGESTED ASSESSMENT STRATEGIES

- Have the class work together to develop criteria to assess individual students' representations of form. For example, students may decide it is important to say something positive about a person's representation before they present their criticism. Then play a musical selection and ask students to represent the form of the piece using a non-musical medium (e.g., drawing, collage, poetry). Have them present and explain the intention of their work to the class. Note the extent to which students use the criteria in giving presentations and making comments to other students.
- Have students record original compositions and reflect on their ability to purposely apply a specific music form to their compositions. Have students respond in their journals to prompts such as:
  - I think I showed the form well when I _____.
  - I think my composition would be improved if I _____.

RECOMMENDED LEARNING RESOURCES

Print Material

- Can You Canon
- Music For All: Teaching Music to People With Special Needs
- Using Sound
- We Will Sing



Video

- In the Key of Oscar
- Joy Of Singing
- Latin Nights
- Mariposa: Under A Stormy Sky
- Music Maestro Series
- Orchestra!
- Something Within Me

Multimedia

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- First Assignments
- Investigating Musical Styles
- Susan Hammond's Classical Kids: The Classroom Collection

Software

- Becoming a Computer Musician
- Composer's Mosaic
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- Finale: The Art Of Music Notation
- FreeStyle
- Musicware Piano
- Performer

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create, listen to, and perform music, demonstrating understanding and appreciation of the thoughts, images, and feelings it expresses.

It is expected that students will:

- represent thoughts, images, and feelings derived from music experiences
- apply the elements of music to interpret and represent a broad range of thoughts, images, and feelings
- demonstrate a willingness to share personal insights arising from experiences with music
- explain personal meaning derived from music without reference to stories or visual artifacts
- defend personal music choices, demonstrating awareness of the thoughts, images, and feelings that the music expresses
- demonstrate respect for and understanding of the diversity of thoughts, images, and feelings evident in culturally, historically, and stylistically diverse music

SUGGESTED INSTRUCTIONAL STRATEGIES

- Listen to a variety of popular or known songs and analyse the thoughts, images, and feelings evoked by the music and the lyrics. Hold a debate on an issue arising from discussions about the thoughts, images, and feelings evoked by the music. (e.g., Should obscene language be allowed in popular music?)
- Students attend school or community performances and use double-entry journals to record their responses to the experience.
- Students create and perform compositions using a variety of sound sources. Following discussion, students write about their responses to each other's music and to the composing process.
- Students listen to recordings of compositions they intend to perform. Compare and contrast the thoughts, images, and feelings evoked by different performances of the same composition, including student performances.
- Students refer to the influence of the elements of music to describe their responses to a piece of music. Responses can be represented in a variety of ways (e.g., orally, in writing, through movement, visually).
- Students create role plays, radio shows, or discographies of various historical, cultural, and stylistic selections, describing the thoughts, images, and feelings evident in each piece.
- Students keep ongoing journals of personal music activities, identifying and describing the thoughts, images, and feelings evoked by each experience.
- View videos of music performances that incorporate stagecraft, technology, or elements of other fine arts (e.g., fireworks, dancing, special-effect lighting). Discuss how the use of these additional elements affects the thoughts, images, and feelings evoked by the music and the performance.

SUGGESTED ASSESSMENT STRATEGIES

Students reveal their understanding of and appreciation for music by sharing thoughts, images, and feelings in discussions, compositions, and performances.

- As part of regular listening activities, have students describe how the elements of expression are employed in a musical selection to create thoughts, images, and feelings. Review their responses for evidence that they are willing to share their views and can use appropriate vocabulary to represent thoughts, images, and feelings derived from music experiences.
- Work with students to establish criteria for participating in a discussion. The reference set *Evaluating Group Communication Skills Across Curriculum* may be useful for identifying specific criteria. For example, students may decide it is important to show respect for the thoughts and feelings of others when they present their criticisms.
- Have students perform or bring recordings of their favourite songs to class. After each selection has been played, ask them to write short responses to the song. Encourage students to read their responses aloud to the class. Observe in student discussions and writing as students support their views about the thoughts, images, and feelings evoked by the song:
  - Can they rationalize their thoughts and feelings?
  - Do they show respect for the thoughts and feelings of others?
  - Can they defend their music preferences?

RECOMMENDED LEARNING RESOURCES

Print Material

- Eyewitness Music Kit
- Jazz: My Music, My People
- Music For All: Teaching Music to People With Special Needs
- Music Through The Ages

Video

- 1791 - 1991: Two Hundred Years of Mozart
- The Feeling Is Musical
- In the Key of Oscar
- Joy Of Singing
- Latin Nights
- Like Mother Like Daughter
- Mariposa: Under A Stormy Sky
- Music and Early Childhood
- Music Maestro Series
- Mwe Bana Bandi - Children's Music from Zambia
- Orchestra!
- Something Within Me
- Take a Bow

Multimedia

- First Assignments
- Investigating Musical Styles
- Play Me a Story
- Susan Hammond's Classical Kids: The Classroom Collection

PRESCRIBED LEARNING OUTCOMES

It is expected that students will demonstrate understanding of the various roles and responsibilities required to create, listen to, and perform music.

It is expected that students will:

- use skills and attitudes appropriate to a range of music experiences in a variety of venues, as performer, participant, and audience, demonstrating:
  - an awareness of the sense of community
  - audience and performer etiquette
  - performance skills
  - respect for others' contributions
- demonstrate an ability to critique the work of self and others
- demonstrate an ability to contribute to the physical well-being of self and others while experiencing music
- identify a range of career-related music activities represented in the community

SUGGESTED INSTRUCTIONAL STRATEGIES

- Brainstorm tasks required to produce a concert (e.g., home practice, efficient rehearsals, technical and promotional factors, performance etiquette), and collate into a Performance Handbook. Students keep journals to record their observations about their contributions and those of others during the creation, rehearsal, and performance process.
- Participate in small ensembles containing like instruments or voices to practise current repertoire. After a specified length of time (e.g., class periods plus optional out-of-class time), ensembles demonstrate their progress by performing as a group for the class.
- Invite guest speakers to introduce various music-related hearing issues (e.g., an audiologist to speak about hearing conservation and the physiology of hearing, a person with a hearing disability to talk about her or his experiences with music). Students role-play health and safety issues in their music environments (e.g., correct and incorrect posture). Students research and create promotional materials (e.g., posters, brochures) to address hearing safety in musical and non-musical environments.
- Discuss and develop criteria for appropriate audience and performer skills and etiquette in different performance situations. Apply these criteria in performance situations, and complete self- and peer evaluations based on these criteria. Students include these evaluations in their portfolios.
- Brainstorm the roles required to produce a particular music experience (e.g., CD, outdoor concert, movie soundtrack). Students listen to examples of music from a variety of historical and cultural contexts, and identify the various roles represented in the music. After choosing one of these roles, students research and then write reports on a well-known person in this role. Invite professionals from a wide range of music careers to speak about their careers; students create a Career Tree of careers related to music.

SUGGESTED ASSESSMENT STRATEGIES

Music education helps students learn about various roles and responsibilities of people in music fields. Assessment activities focus on those that give opportunities for constructive feedback to students in various music roles.

- Have students create their practice schedules, including a space to write a brief comment after each session, including:
  - what they worked on (Was I prepared for the practice session?)
  - how the session went (Did I maintain my focus and concentration?)
  - what they learned (Did everyone make constructive comments to help the session proceed?)
  - what they want to remember for future sessions (What three things would make the next session work well?)
- Develop a checklist for successful participation in concerts, shows, or rehearsals. The checklist may include equipment lists, dress codes, timelines, and policy for clean-up and occasions when students must help others. Have students use the checklist to assess their ability to contribute to the group's well-being and to develop a personal plan of how to improve in certain areas.
- Have students list related careers in music (e.g., concert production, music therapy). After investigating several occupations, hold a conference with students to determine their level of awareness regarding possible career directions. Pose questions such as:
  - Which career or field interested you the most?
  - What do you find interesting about this field?
  - How could you use this information to make decisions about your future career options?
  - What education or training is required for this career?

RECOMMENDED LEARNING RESOURCES

Print Material

- The Choral Conductor's Art
- Eyewitness Music Kit
- Jazz: My Music, My People
- Music For All: Teaching Music to People With Special Needs
- Music Through The Ages

Video

- In the Key of Oscar
- Joy Of Singing
- Latin Nights
- Mariposa: Under A Stormy Sky
- Music Maestro Series
- Mwe Bana Bandi - Children's Music from Zambia
- Orchestra!
- Something Within Me
- Take a Bow

Multimedia

- Exploring the Music of the World
- First Assignments
- Investigating Musical Styles
- Susan Hammond's Classical Kids: The Classroom Collection

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create, listen to, and perform music, demonstrating understanding of the historical and cultural contexts.

It is expected that students will:

- compare and contrast music from a range of historical and cultural contexts, including their interrelationships
- compare and contrast music created for a variety of purposes
- demonstrate respect for music of various historical and cultural contexts

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students are introduced to a range of historical periods of music (e.g., traditional European: medieval, Renaissance, baroque, classical, Romantic, 20th-century). This introduction could involve written descriptions, recorded examples, and discussions. In groups, students create word webs for each era.
- Students listen to music from a variety of cultural and historical perspectives (e.g., Inuit throat singing, Peking opera, zydeco), and identify typical elements, forms, and images evident in that type of music.
- In groups, students perform pieces from different time periods. Present as a chamber music concert with student-selected pieces (e.g., a "walk through history") or costumes to represent one historical era.
- Research and present reports (e.g., oral, written, multimedia) on popular music in various social classes across time periods.
- Prepare a radio show (e.g., "love songs through the ages") or other representation of a variety of music for a common purpose (e.g., dance music, religious music, court music). Include an explanation of the context of that type of music in each era.
- In groups, students "invent" a culture, select or compose music, and create instruments for that culture. Groups present their cultures for the rest of the class, using costumes, posters, maps, and so on, as desired.

SUGGESTED ASSESSMENT STRATEGIES

As students learn about the cultural and historical context that shapes social attitudes and behaviour, they become better able to live and work in multicultural communities. Assessment activities should include those that encourage students to broaden their historical and cultural perspectives.

- Students research and gather popular dance music from various cultures. In small groups, they develop a description and samples of music from a given culture. Then, groups present their music and descriptions to the class. Ask students to discuss similarities and differences in music developed for dance among cultures. Observe the discussion and note evidence that students understand interrelationships among cultures (e.g., the influence of _____ immigrants on_____; the similarities in themes among songs from _____ and_____) and demonstrate respect for various cultural contexts.
- Have students research a specific musical era and plan a thematic dinner (e.g., a wedding meal for nobles in 1700). Have students work in groups to research various aspects such as costume, food, and music. Lead students in a discussion that draws connections between various aspects of the celebration. For example,
  - Did the celebration involve different types of music?
  - Would the social status determine the kind or size of ensemble that would perform for this dinner?

  Record evidence that students can make connections between music and various historical or cultural situations.

RECOMMENDED LEARNING RESOURCES

Print Material

- The Choral Conductor's Art
- Eyewitness Music Kit
- Jazz: My Music, My People
- Music For All: Teaching Music to People With Special Needs
- Music Through The Ages

Video

- In the Key of Oscar
- Joy Of Singing
- Latin Nights
- Mariposa: Under A Stormy Sky
- Music Maestro Series
- Mwe Bana Bandi - Children's Music from Zambia
- Orchestra!
- Something Within Me
- Take a Bow

Multimedia

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PRESCRIBED LEARNING OUTCOMES

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of rhythm.

It is expected that students will:

- create, perform, and notate complex rhythms in a variety of metres
- analyse and use rhythms reflective of a variety of cultures and styles
- describe rhythmic patterns and metre using appropriate music terminology

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students suggest and practise methods to facilitate accurate performance of rhythm, for example:
  - perform a piece, playing or singing only the first beat of every bar
  - run through by clapping written rhythms and breathing, or by snapping on rests
  - count words to represent rhythms (e.g., "1 *e* and *a*. . . .")
  - in new pieces, read through to identify technically demanding selections
  - subdivide a beat (e.g., clapping, tapping, using percussion instruments)
  - follow a conductor's beat placement in a performance of different metres and tempos
  - sight-read unison music, one bar assigned to each student
- Students invent and perform rhythms for scales or warm-ups, and write these rhythms in standard notation.
- Students listen to and identify rhythms representative of a variety of cultural and historical forms of music. Discuss how they can apply this knowledge in performance (e.g., "this is a ragtime piece so I can expect syncopation"). Students use their journals to write about how various rhythms might affect thoughts, images, and feelings.
- Identify metre from a range of music selections. Students perform in various metres (e.g., $\frac{2}{4}$, $\frac{3}{4}$, Common Time, $\frac{5}{4}$, $\frac{6}{8}$, $\frac{12}{8}$, polyrhythm), using resources such as handouts, method books, and performance repertoire. Demonstrating a variety of metres, students take turns conducting patterns while the other students perform, or conducting in response to audio recordings.

SUGGESTED ASSESSMENT STRATEGIES

- Work with students to develop criteria for a rhythm game to be played by a younger group of music students. For example, students may decide the rhythms used for the game should be categorized by level and that the participants should work through each level as the game progresses. Have students work in pairs to develop the game. Review student projects to see that they:
  - include different levels of rhythm patterns
  - correctly notate the rhythms used in the game
  - successfully conduct the game with their peers before presenting it to younger music students
- Have students conduct a warm-up that includes one or more rhythm patterns. Observe and record how effectively they:
  - maintain an appropriate conducting pattern
  - notate rhythms correctly for the class to use
  - use proper terminology
- After students have completed a series of increasingly complex rhythm exercises, have them reflect on their achievements and set new learning goals in learning logs or journals:
  - I am getting better at _____.
  - I need to work on _____.

RECOMMENDED LEARNING RESOURCES

Print Material

- Can You Canon
- Music For All: Teaching Music to People With Special Needs
- Using Sound
- We Will Sing

Video

- In the Key of Oscar
- Joy Of Singing
- Latin Nights
- Mariposa: Under A Stormy Sky
- Music Maestro Series
- Orchestra!
- Oscar Peterson Presents: The Electronic Musician
- Shaping Your Sound With Mixers and Mixing
- The Sorceress

Multimedia

- The Art of Music
- Brief Guide to Music
- Exploring the Music of the World
- First Assignments
- Investigating Musical Styles
- Susan Hammond's Classical Kids: The Classroom Collection

Software

- Becoming a Computer Musician
- Composer's Mosaic
- Cubase
- Finale: The Art Of Music Notation
- FreeStyle
- Musicware Piano
- Performer

Prescribed Learning Outcomes

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of melody.

It is expected that students will:

- create and perform melodic patterns to enhance expressive phrasing
- apply an understanding of melodic patterns to facilitate sight-reading
- identify and represent melodies in various clefs and keys
- use appropriate music terminology to describe a range of melodic patterns

Suggested Instructional Strategies

- Students create variations of a known melody with the intent of changing the mood of the piece. Students improvise variations of a known melody. Students create a melody for a poem.
- Students analyse melodies for transformational devices (e.g., inversion, sequence, modulation). Practise using computer technology to execute similar transformations.
- Analyse melodies for patterns and describe how the patterns affect expressive phrasing. To demonstrate expressive phrasing, students perform a phrase of music using melodic patterns in the phrase.
- Interview local amateur or professional composers (e.g., symphony, college or university, commercial jingle writers, band leaders, choir directors, music teachers), asking what inspires their writing. Ask what characteristics of melody are most commonly used for the type of work they do. Students use their journals to record what they have learned and how they will apply this information to their own compositions.
- Students create a glossary of intervals, giving descriptions and examples of the use of each, such as a familiar melody that starts with a specified interval (e.g., m3 = *O Canada*).
- Students sight-sing a melody using solfège syllables.
- Students identify and analyse (in writing or orally) the use of intervals in their music repertoire.

SUGGESTED ASSESSMENT STRATEGIES

- Have students describe their improvisations of familiar melodies. To what extent do they use correct terminology to describe melodic patterns?
- Ask students to perform a piece for the class. Students should explain their choice of phrasing based on their understanding of melodic contour. Listen to their responses to see if they:
  - understand that melodic lines form musical sentences
  - breathe in appropriate places
  - can state why certain points are considered phrase endings
- Have students listen to audiotapes of partners' solo performances. Ask them to critique the performance and make suggestions for improvement. Observe students as they give feedback to others to see the extent to which they identify areas that require improvement and suggest solutions and strategies for fixing problem areas.
- Have students match the in-tune pitch of an instrument played by the leader. To what extent can they quickly match pitch and explain what they did to achieve it?

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PRESCRIBED LEARNING OUTCOMES

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of harmony, texture, dynamics, tempo, timbre, and articulation.

It is expected that students will:

- read and maintain a part accurately within complex textures and harmonies
- apply an increasing range of tempos, dynamics, articulation, and timbres in classroom repertoire
- analyse how the elements of expression are combined to achieve specific effects
- describe the elements of expression using appropriate music terminology
- describe the elements of expression in terms of the physical properties of sound

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students identify and describe the use of chords in their repertoire. Improvise on chord progressions using notes from, for example, dominant seventh chords.
- Create non-musical representations (e.g., chart, written description, movement) of one or more elements of expression in a piece of music. Construct a word web or continuum to represent terms associated with the elements of expression (e.g., dynamics: *ppp* to *fff*). Encourage students to display their work in class.
- Write articulation, dynamic, and tempo indications on examples of music that have no such markings. Students then perform or record their choices. As a class, discuss the effectiveness of each choice. During ensemble work, students discuss and achieve consensus on appropriate dynamics, articulations, and tempos for a piece of music, giving reasons for their preferences.
- In small ensembles, students perform compositions to demonstrate understanding of the elements of expression. Analyse students' large ensemble repertoire for the elements of expression. Listen to music examples from various historical and cultural contexts, and compare and contrast the use of elements of expression in the various examples.
- Students coach groups or large ensembles while demonstrating knowledge and comprehension of the elements of expression.

SUGGESTED ASSESSMENT STRATEGIES

- Have students examine various rating scales used by adjudicators of music festivals. Lead a class discussion using these as references to develop class criteria to use for ongoing self-assessment. Allow students to determine the elements that are important and to describe performance levels. Have students assess their performances based on these criteria.
- In teacher-student meetings, have students present some compositions from their portfolios and play recordings of their performances. Ask them to comment on how they used the elements of expression. Look for evidence that they can apply knowledge of the elements of expression in their compositions.
- Play a jazz recording for the class. Have students work in groups to plan a class dance production that visually represents the elements of expression. For example, one group may plan the choreography of the piece using improvisational movement, another group may design the costumes to be worn by the dancers, and another group may design lighting effects. Observe students as they design each component. Do they have valid reasons for making artistic choices? Do they refer back to the elements of expression for their ideas?
- Ask students to assess their abilities to apply a variety of tone production techniques to alter timbre and to enhance a performance. Encourage students to regularly write brief descriptions in their journals of their performances and to comment on the effects of their conscious efforts to apply tone production techniques.

RECOMMENDED LEARNING RESOURCES

Print Material

- Can You Canon
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Video

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PRESCRIBED LEARNING OUTCOMES

It is expected that students will create, listen to, and perform music, demonstrating understanding of a variety of different forms and the principles of design.

It is expected that students will:

- purposefully apply a variety of music forms and principles of design in composition
- represent music form in a variety of ways
- use appropriate terminology to describe form and principles of design
- relate form and principles of design in music to those in other arts
- compare and contrast forms of music compositions from a variety of historical, cultural, and stylistic contexts

SUGGESTED INSTRUCTIONAL STRATEGIES

- Listen to a recording and create non-musical representations of the form (e.g., drawing or collage of sonata-allegro form, dramatization of rondo form). Students create and perform soundscapes or short compositions that use music forms discussed in class.
- Research the principles of design in other arts. Students compare and contrast works of music to other works of art. Listen to music examples and analyse the use of the principles of design as applied to each of the elements of rhythm, melody, and expression (e.g., contrast in melody, pattern in rhythm). Students create multidisciplinary presentations (i.e., using music and one or more additional art forms) demonstrating each of the principles of design.
- Listen to a range of current popular music. Identify ways the contemporary artists use the principles of design. For example, to create variety:
  - verses may vary texture by using different instruments
  - texture may build gradually until close to the end
  - tonality may change as the piece progresses
- Discuss how musicians connect these different ideas.

SUGGESTED ASSESSMENT STRATEGIES

- Play recordings from a variety of historical, cultural, and stylistic contexts. Ask students to compare and contrast the forms in the music selections. Collect their work and record evidence that they understand a variety of forms and principles of design and can compare these appropriately.
- To prepare for a performance assessment activity, arrange students in groups of four or five. Provide each student in the group with a different example from other fine arts that embodies specific principles of design. Have students select musical pieces that embody the same principles.
- Ask students to work together to develop descriptions of the similarities between each music selection and the corresponding piece of art.
- Have students discuss their descriptions and music choices. To what extent do they:
  - describe the principles of design using terms such as *repetition*, *variety*, and *balance*
  - relate the principles of design to other art forms in concrete ways (e.g., the pattern in the picture repeats just as the musical phrase does)
  - apply their knowledge of group skills. (The reference set *Evaluating Group Communication Skills Across Curriculum* may be useful for identifying specific criteria.)

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Video

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- FreeStyle
- Musicware Piano
- Performer

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create, listen to, and perform music, demonstrating understanding and appreciation of the thoughts, images, and feelings it expresses.

It is expected that students will:

- apply the elements of music to interpret and represent a broad range of thoughts, images, and feelings
- demonstrate a willingness to share personal insights arising from experiences with music
- analyse and communicate thoughts, images, and feelings about music that relate to social, historical, and political issues
- defend personal music choices, demonstrating awareness of the thoughts, images, and feelings the music expresses
- demonstrate respect for and understanding of the diversity of thoughts, images, and feelings evident in culturally, historically, and stylistically diverse music

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students analyse thoughts, images, and feelings represented in their repertoires and other known music, focussing on the historical and cultural contexts and how those contexts affect the images of the music (e.g., Vietnam war protest songs, Aboriginal canoe paddling chants).
- Listen to recordings of historically and culturally diverse music and analyse the thoughts, images, and feelings evoked by the music. Create and perform compositions based on an image discussed by the class, and compare and contrast the thoughts evoked by the students' compositions with the original recordings.
- Set up a gallery walk, using music selections chosen by students, teachers, or both. At each station, students record the thoughts, images, and feelings evoked as they listen to the music, building on the responses of previous students. Afterward, discuss the range of responses to each selection.
- Students individually brainstorm criteria for uses of the elements of music that evoke powerful thoughts, images, and feelings. Each student lists personal criteria for the class. Students collate these lists to create a class set of criteria that identifies conflicting criteria and shows respect for the thoughts, images, and feelings of others.
- Create and conduct a survey to discover the adolescent listening preferences of parents and other adults. Questions could include:
  - Were lyrics important in the music they listened to?
  - What were the popular themes or images of their day (e.g., love, war)?
  - Why did they listen to music?
  - Where did they listen to music (e.g., at home, at parties, at dances)?
  - Have their listening habits or tastes changed since then, and if so, how?

SUGGESTED ASSESSMENT STRATEGIES

As students build their repertoire of musical knowledge and skills, they become increasingly proficient in their ability to communicate their responses to music.

- Work with students to establish criteria for participating in a discussion about music. The reference set *Evaluating Group Communication Skills Across Curriculum* may be useful for identifying specific criteria. For example, these criteria may include:
  - Say something positive about a person's opinion or idea before making a criticism.
  - Be willing to share personal insights and feelings.
  - Explain personal meaning derived from music.
  - Show respect for the thoughts and feelings of others.
- Give groups of students a word that describes an emotive response (choose common words such as *soothing, erratic,* or *stodgy,* or use contemporary student vocabulary). Have each group create a short composition using the elements of rhythm, melody, and expression to convey the emotions evoked by the word. Have other students guess what the word might be, then discuss the effectiveness of the elements chosen. Note the extent to which students apply elements to convey thoughts, images, and feelings.
- After students have viewed two different television or radio commercials, note their ability to contrast the elements used in each piece to describe the thoughts, images, and feelings conveyed.

RECOMMENDED LEARNING RESOURCES

Print Material

- Eyewitness Music Kit
- Jazz: My Music, My People
- Music For All: Teaching Music to People With Special Needs
- Music Through The Ages

Video

- 1791 - 1991: Two Hundred Years of Mozart
- The Feeling Is Musical
- In the Key of Oscar
- Joy Of Singing
- Latin Nights
- Like Mother Like Daughter
- Mariposa: Under A Stormy Sky
- Music and Early Childhood
- Music Maestro Series
- Mwe Bana Bandi - Children's Music from Zambia
- Orchestra!
- Oscar Peterson Presents: The Electronic Musician
- Something Within Me
- The Sorceress
- Take a Bow

Multimedia

- The Art of Music
- Brief Guide to Music
- First Assignments
- Investigating Musical Styles
- Susan Hammond's Classical Kids: The Classroom Collection

PRESCRIBED LEARNING OUTCOMES

It is expected that students will demonstrate understanding of the various roles and responsibilities required to create, listen to, and perform music.

It is expected that students will:

- use skills and attitudes appropriate to a range of music experiences in a variety of venues, as performer, participant, and audience, demonstrating:
  - an awareness of the sense of community
  - audience and performer etiquette
  - performance skills
  - respect for others' contributions
- demonstrate an ability to critique the work of self and others
- demonstrate an ability to contribute to the physical well-being of self and others while experiencing music
- demonstrate in-depth knowledge of at least one music career

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students direct small group rehearsals. Section leaders rotate to allow all students to develop leadership skills. Students discuss each other's strengths and the successes of each rehearsal.
- Students form a performance ensemble, and keep journals to record their contributions and those of others to the ensemble.
- Discuss the various roles (e.g., composer, performer, producer, listener, soloist, accompanist) represented in music from a variety of historical and cultural contexts. In small groups, students brainstorm scenarios arising from a music production (e.g., concert, recording). Groups create role plays based on this scenario.
- Work together with students studying other fine arts subjects to create an arts report for a school or community newspaper or broadcast, including concert reviews, upcoming events, and so on.
- Discuss and develop criteria for audience and performer skills and etiquette appropriate in a range of situations. Students attend concerts in various settings (e.g., professional, amateur; formal, informal; jazz, classical) and demonstrate appropriate etiquette as discussed. Students complete self- and peer evaluations based on these criteria, and include these evaluations in their portfolios.
- Research and report on a specific topic in health issues in music (e.g., repetitive strain injuries, coping with stress, hearing loss).
- Group multimedia project Time Machine: travel back to another historical era and work as musicians. What kind of music do you write or perform? How do you earn your living (e.g., employed by a monarch, rely on donations)? Report back to class with budget, music examples, and so on.
- Students job shadow professionals in the music industry (e.g., recording studio technician, music therapist, concert promoter, private teacher).

SUGGESTED ASSESSMENT STRATEGIES

Assessment activities should focus on those that put increasing responsibility on students to monitor their musical development and to support the musical development of their peers.

- Work with students to establish a set of class criteria for participating in constructive discussions about others' performances. For example, students may decide it is important to provide constructive suggestions along with their criticisms. Set up a buddy system and regularly encourage students to discuss their successes and concerns about their performances. Have each pair of buddies develop a set of personal criteria for constructive discussions. Periodically interview buddy pairs and ask questions to find out the extent to which they follow these criteria.
- Have students develop short research papers on a music career of their choice. Tell them they may wish to interview someone with that job, to look at career development information, or to research the job in the library. Review their work and note their understanding of the career. For example, to what extent did they discuss:
  - the educational requirements to enter the career
  - experiential expectations leading to various levels in the career path
  - lifestyle factors related to the career
  - tasks involved in successfully filling the job
  - opportunities in the field

RECOMMENDED LEARNING RESOURCES

Print Material

- The Choral Conductor's Art
- Eyewitness Music Kit
- Jazz: My Music, My People
- Music For All: Teaching Music to People With Special Needs
- Music Through The Ages

Video

- Two Hundred Years of Mozart1791 - 1991
- In the Key of Oscar
- Joy Of Singing
- Latin Nights
- Mariposa: Under A Stormy Sky
- Music Maestro Series
- Mwe Bana Bandi - Children's Music from Zambia
- Orchestra!
- Oscar Peterson Presents: The Electronic Musician
- Something Within Me
- The Sorceress
- Take a Bow

Multimedia

- The Art of Music
- Brief Guide to Music
- Exploring the Music of the World
- First Assignments
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- Susan Hammond's Classical Kids: The Classroom Collection

Prescribed Learning Outcomes

It is expected that students will create, listen to, and perform music, demonstrating understanding of the historical and cultural contexts.

It is expected that students will:

- compare and contrast music from a range of historical and cultural contexts, including their interrelationships
- compare and contrast music created for a variety of purposes (e.g., dance music, religious music, court music, love songs)
- analyse how thoughts, images, and feelings are expressed in music within a variety of historical, cultural, and stylistic contexts

Suggested Instructional Strategies

- Perform pieces from a range of time periods and discuss the relationship between each (e.g., present a chamber music concert "walk through history," with each era depicted by an annotated program, or by costumes worn by the students).
- Explore popular music of adolescents in various social classes across time periods and cultures. Discuss what young people in various countries might listen to today. For example:
  - Do teenagers around the world listen to the same popular music?
  - To what extent has the music been re-recorded in the local language?
  - Is the style of popular music similar even when it is composed and performed in different countries?
  - What is worldwide popular music used for (e.g., entertainment, ceremonies, communication)?
- After additional research, students create multimedia projects for presentation to the class.
- Students research women composers across time periods and cultures, and create multimedia projects. The class discusses gender-equity issues in music arising from these reports.
- Summative activity: students research and present reports that make reference to the various historical periods and cultural contexts that were introduced in class. Reports could include sample recordings and references to the thoughts, images, and feelings evoked and intended by music of each context.

SUGGESTED ASSESSMENT STRATEGIES

Music education provides opportunities for students to research and understand the relevance of the historical and cultural context of music. Students demonstrate their knowledge and understanding of these areas by participating in group activities, class discussions, and written assignments.

- Have students select a popular song from their culture and one that reflects the same general topic from another culture. Record evidence that they can compare and contrast music from different cultures, and can comment on the structural elements, the form and principles of design in relation to the topic, and the effectiveness of each in evoking thoughts, feelings and images.
- Have students present reports that explain how a certain genre of music evolved; for example, students may research the origins of jazz, rock 'n' roll, or romanticism in western European music. Record evidence that the cross-cultural and historical connections are explained in their work. Do they recognize that genres evolve? Do they discuss cultural influences on the genre and on the evolution of the genre?
- Have students assess how thoughts, images, and feelings are expressed in music within a variety of historical, cultural, and stylistic contexts. When presenting music from different time periods or cultures, have students record in their journals their thoughts, images, and feelings and reflect on those intended by the music. Prompt them with statements such as:
  - The music reminds me of _____.
  - I like _____ about the music because _____.
  - I would like to know more about _____.

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- Music Maestro Series
- Mwe Bana Bandi - Children's Music from Zambia
- Orchestra!
- Oscar Peterson Presents: The Electronic Musician
- Something Within Me
- The Sorceress
- Take a Bow

Multimedia

- The Art of Music
- Brief Guide to Music
- Exploring the Music of the World
- First Assignments
- Investigating Musical Styles
- Susan Hammond's Classical Kids: The Classroom Collection

Music 8 to 10
Appendices

Appendix A
Prescribed Learning Outcomes

STRUCTURE *(Elements of Rhythm)*

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of rhythm.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• create, notate, and perform rhythms in a variety of metres • analyse rhythmic choices in performing and listening repertoire • use appropriate music terminology to describe rhythm and metre	• create, perform, and notate rhythms in a variety of metres • analyse rhythmic choices in performing and listening repertoire • use appropriate music terminology to describe a wide range of rhythmic patterns and metre	• create, perform, and notate complex rhythms in a variety of metres • analyse and use rhythms reflective of a variety of cultures and styles • describe rhythmic patterns and metre using appropriate music terminology

STRUCTURE *(Elements of Melody)*

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of melody.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• create, notate, and perform melodic patterns • apply an understanding of melodic direction and contour to expressive phrasing • identify tonal centres in a variety of melodies • use appropriate music terminology to describe melody	• demonstrate an ability to enhance tuning by altering pitch • apply understanding of melodic direction and contour to expressive phrasing • analyse patterns used in melody • identify and represent melodies in various clefs and keys • use appropriate music terminology to describe a range of melodic patterns	• create and perform melodic patterns to enhance expressive phrasing • apply an understanding of melodic patterns to facilitate sight-reading • identify and represent melodies in various clefs and keys • use appropriate music terminology to describe a range of melodic patterns

STRUCTURE *(Elements of Expression)*

It is expected that students will create, listen to, and perform music, demonstrating understanding of expressive and physical properties of harmony, texture, dynamics, tempo, timbre, and articulation.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• read and maintain a part within complex textures and harmonies • apply an increasing range of tempos, dynamics, articulation, and timbres in classroom repertoire • analyse the use of the elements of expression in performing and listening repertoire • describe the elements of expression using appropriate music terminology • describe the elements of expression in terms of the physical properties of sound	• read and maintain a part accurately within complex harmonies and textures • apply an increasing range of dynamics, tempos, timbres, and articulations in classroom repertoire • evaluate the use of the elements of expression in performing and listening repertoire • describe the elements of expression using appropriate music terminology • describe the elements of expression in terms of the physical properties of sound	• read and maintain a part accurately within complex textures and harmonies • apply an increasing range of tempos, dynamics, articulation, and timbres in classroom repertoire • analyse how the elements of expression are combined to achieve specific effects • describe the elements of expression using appropriate music terminology • describe the elements of expression in terms of the physical properties of sound

STRUCTURE *(Form and the Principles of Design)*

It is expected that students will create, listen to, and perform music, demonstrating understanding of a variety of forms and the principles of design.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• identify an expanded variety of music forms • apply a variety of music forms and principles of design to composition • represent the form of a piece of music • use appropriate terminology to describe form and the principles of design • compare and contrast the form of two or more music compositions	• identify an expanded variety of forms • purposefully apply a variety of music forms and principles of design to composition • represent the form of a piece of music • use appropriate terminology to define aspects of form and principles of design • compare and contrast the form of a variety of music compositions	• purposefully apply a variety of music forms and principles of design in composition • represent music form in a variety of ways • use appropriate terminology to describe form and principles of design • relate form and principles of design in music to those in other arts • compare and contrast forms of music compositions from a variety of historical, cultural, and stylistic contexts

THOUGHTS, IMAGES, AND FEELINGS

It is expected that students will create, listen to, and perform music, demonstrating understanding and appreciation of the thoughts, images, and feelings it expresses.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• represent thoughts, images, and feelings derived from a music experience • apply the elements of rhythm, melody, and expression to interpret and represent a broad range of thoughts, images, and feelings • demonstrate a willingness to share personal insights arising from experiences with music • explain personal meaning derived from music without reference to stories or visual artifacts • defend personal music choices, demonstrating awareness of the thoughts, images, and feelings that the music expresses • demonstrate respect for the thoughts, feelings, and music choices of others	• represent thoughts, images, and feelings derived from music experiences • apply the elements of music to interpret and represent a broad range of thoughts, images, and feelings • demonstrate a willingness to share personal insights arising from experiences with music • explain personal meaning derived from music without reference to stories or visual artifacts • defend personal music choices, demonstrating awareness of the thoughts, images, and feelings that the music expresses • demonstrate respect for and understanding of the diversity of thoughts, images, and feelings evident in culturally, historically, and stylistically diverse music	• apply the elements of music to interpret and represent a broad range of thoughts, images, and feelings • demonstrate a willingness to share personal insights arising from experiences with music • analyse and communicate thoughts, images, and feelings about music that relate to social, historical, and political issues • defend personal music choices, demonstrating awareness of the thoughts, images, and feelings the music expresses • demonstrate respect for and understanding of the diversity of thoughts, images, and feelings evident in culturally, historically, and stylistically diverse music

CONTEXT *(Self and Community)*

It is expected that students will demonstrate an understanding of the various roles and responsibilities required to create, listen to, and perform music.

It is expected that students will:

Grade 8	Grade 9	Grade 10
• use skills and attitudes appropriate to a range of music experiences in a variety of venues, as performer, participant, and audience, demonstrating: - an awareness of the sense of community - audience and performer etiquette - performance skills - respect for others' contributions • demonstrate an ability to provide and accept constructive feedback • demonstrate an understanding of physical well-being while experiencing music • identify career-related music experiences represented in the local community	• use skills and attitudes appropriate to a range of music experiences in a variety of venues, as performer, participant, and audience, demonstrating: - an awareness of the sense of community - audience and performer etiquette - performance skills - respect for others' contributions • demonstrate an ability to critique the work of self and others • demonstrate an ability to contribute to the physical well-being of self and others while experiencing music • identify a range of career-related music activities represented in the community	• use skills and attitudes appropriate to a range of music experiences in a variety of venues, as performer, participant, and audience, demonstrating: - an awareness of the sense of community - audience and performer etiquette - performance skills - respect for others' contributions • demonstrate an ability to critique the work of self and others • demonstrate an ability to contribute to the physical well-being of self and others while experiencing music • demonstrate in-depth knowledge of at least one music career

CONTEXT *(Historical and Cultural)*

It is expected that students will create, listen to, and perform music, demonstrating understanding of the historical and cultural contexts.

It is expected that students will:

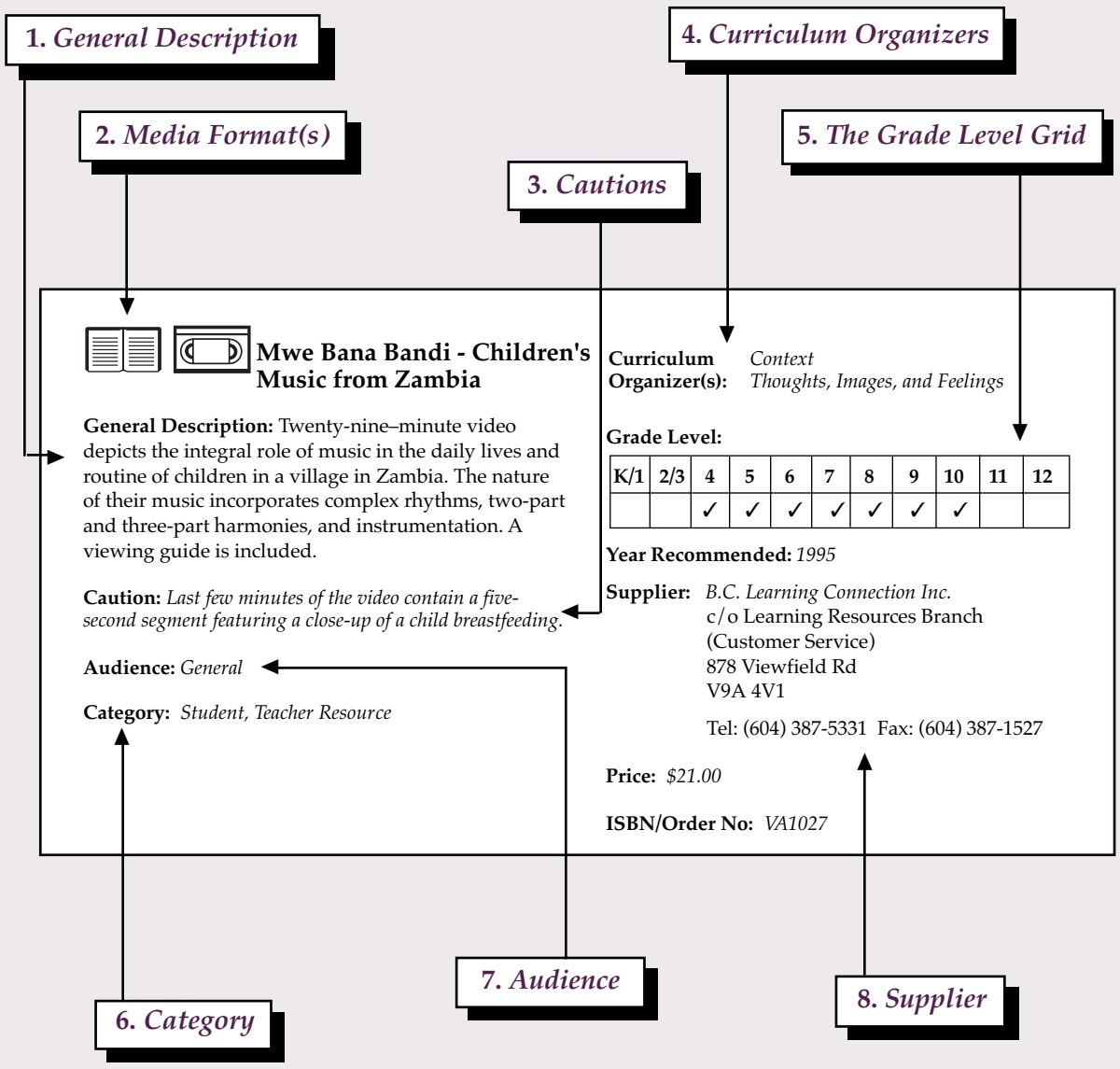
Grade 8	Grade 9	Grade 10
• compare and contrast music from a range of historical and cultural contexts • compare and contrast music created for a variety of purposes • demonstrate respect for music of various historical and cultural contexts	• compare and contrast music from a range of historical and cultural contexts, including their interrelationships • compare and contrast music created for a variety of purposes • demonstrate respect for music of various historical and cultural contexts	• compare and contrast music from a range of historical and cultural contexts, including their interrelationships • compare and contrast music created for a variety of purposes (e.g., dance music, religious music, court music, love songs) • analyse how thoughts, images, and feelings are expressed in music within a variety of historical, cultural, and stylistic contexts

Appendix B
Learning Resources

WHAT IS APPENDIX B?

Appendix B is a comprehensive list of the *recommended* learning resources for Music 8 to 10. The titles are listed alphabetically and each resource is annotated. In addition, Appendix B contains information on selecting learning resources for the classroom.

What information does an annotation provide?



1. ***General Description:*** This section provides an overview of the resource.
2. ***Media Format:*** is represented by an icon next to the title. Possible icons include:

Audio Cassette

CD-ROM

Film

Games/Manipulatives

Laserdisc, Videodisc

Multimedia

Music CD

Print Material

Record

Slides

Software

Video

3. ***Caution:*** This category is used to alert teachers about potentially sensitive issues.
4. ***Curriculum Organizers:*** This category helps teachers make links between the resource and the curriculum.
5. ***Grade Level Grid:*** This category indicates the suitable age range for the resource.
6. ***Category:*** This section indicates whether it is a student and teacher resource, teacher resource, or professional reference.
7. ***Audience:*** The audience category indicates the suitability of the resource for different types of students. Possible student audiences include the following:

   - general
   - English as a second language (ESL)
   - *Students who are:*
     - gifted
     - blind or have visual impairments
     - deaf or hard of hearing
   - *Students with:*
     - severe behavioural disorders
     - dependent handicaps
     - physical disabilities
     - autism
     - learning disabilities (LD)
     - mild intellectual disabilities (ID-mild)
     - moderate to severe/profound disabilities (ID-moderate to severe/profound)

8. ***Supplier:*** The name and address of the supplier are included in this category. Prices shown here are approximate and subject to change. Prices should be verified with the supplier.

What about the videos?

The ministry attempts to obtain rights for most *recommended* videos. Negotiations for the most recently recommended videos may not be complete. For these titles, the original distributor is listed in this document, instead of British Columbia Learning Connection Inc. Rights for new listings take effect the year implementation begins. Please check with British Columbia Learning Connection Inc. before ordering new videos.

SELECTING LEARNING RESOURCES FOR THE CLASSROOM

Selecting a learning resource means choosing locally appropriate materials from the list of recommended resources or other lists of evaluated resources. The process of selection involves many of the same considerations as the process of evaluation, though not to the same level of detail. Content, instructional design, technical design, and social considerations may be included in the decision-making process, along with a number of other criteria.

The selection of learning resources should be an ongoing process to ensure a constant flow of new materials into the classroom. It is most effective as an exercise in group decision making, co-ordinated at the school, district, and ministry levels. To function efficiently and realize the maximum benefit from finite resources, the process should operate in conjunction with an overall district and school learning resource implementation plan.

Teachers may choose to use provincially recommended resources to support provincial or locally developed curricula; or they may choose resources that are not on the ministry's list; or they may choose to develop their own resources. Resources that are not on the provincially recommended list must be evaluated through a local, board-approved process.

CRITERIA FOR SELECTION

There are a number of factors to consider when selecting learning resources.

Content

The foremost consideration for selection is the curriculum to be taught. Prospective resources must adequately support the particular learning objectives that the teacher wants to address. Resources on the ministry's *recommended* list are not matched directly to learning outcomes, but they are linked to the appropriate curriculum organizers. It is the responsibility of the teacher to determine whether a resource will effectively support any given learning outcomes within a curriculum organizer. This can only be done by examining descriptive information regarding that resource; acquiring additional information about the material from the supplier, published reviews, or colleagues; and by examining the resource first-hand.

Instructional Design

When selecting learning resources, teachers must keep in mind the individual learning styles and abilities of their students, as well as anticipate the students they may have in the future. Resources have been recommended to support a variety of special audiences, including gifted, learning disabled, mildly intellectually disabled, and ESL students. The suitability of a resource for any of these audiences has been noted in the resource annotation. The instructional design of a resource includes the organization and presentation techniques; the methods used to introduce, develop, and summarize concepts; and the vocabulary level. The

suitability of all of these should be considered for the intended audience.

Teachers should also consider their own teaching styles and select resources that will complement them. The list of *recommended* resources contains materials that range from prescriptive or self-contained resources, to open-ended resources that require considerable teacher preparation. There are *recommended* materials for teachers with varying levels and experience with a particular subject, as well as those that strongly support particular teaching styles.

Technology Considerations

Teachers are encouraged to embrace a variety of educational technologies in their classrooms. To do so, they will need to ensure the availability of the necessary equipment and familiarize themselves with its operation. If the equipment is not currently available, then the need must be incorporated into the school or district technology plan.

Social Considerations

All resources on the ministry's *recommended* list have been thoroughly screened for social concerns from a provincial perspective. However, teachers must consider the appropriateness of any resource from the perspective of the local community.

Media

When selecting resources, teachers should consider the advantages of various media. Some topics may be best taught using a specific medium. For example, video may be the most appropriate medium when teaching a particular, observable skill, since it provides a visual model that can be played over and over or viewed in slow motion for detailed analysis. Video can also bring otherwise unavailable experiences into the classroom and reveal "unseen worlds" to students. Software may be particularly useful when students are expected to develop critical-thinking skills through the manipulation of a simulation, or where safety or repetition are factors. Print resources or CD-ROM can best be used to provide extensive background information on a given topic. Once again, teachers must consider the needs of their individual students, some of whom may learn better from the use of one medium than another.

Funding

As part of the selection process, teachers should determine how much money is available to spend on learning resources. This requires an awareness of school and district policies, and procedures for learning resource funding. Teachers will need to know how funding is allocated in their district and how much is available for their needs. Learning resource selection should be viewed as an ongoing process that requires a determination of needs, as well as long-term planning to co-ordinate individual goals and local priorities.

Existing Materials

Prior to selecting and purchasing new learning resources, an inventory of those resources that are already available should be established through consultation with the school and district resource centres. In some districts, this can be facilitated through the use of district and school resource management and tracking systems. Such systems usually involve a computer database program (and possibly bar-coding) to help keep track of a multitude of titles. If such a system is put on-line, then teachers can check the availability of a particular resource via a computer.

SELECTION TOOLS

The Ministry of Education has developed a variety of tools to assist teachers with the selection of learning resources.

These include:

- Integrated Resource Packages (IRPs) which contain curriculum information, teaching and assessment strategies, and *recommended* learning resources
- learning resources information via annotation sets, resource databases on disks, the Learning Resources CD-ROM, and, in the future, on-line access
- sets of the most recently recommended learning resources (provided each year to a number of host districts throughout the province to allow teachers to examine the materials first hand at regional displays)
- sample sets of provincially recommended resources (available on loan to districts on request)

A MODEL SELECTION PROCESS

The following series of steps is one way a school resource committeee might go about selecting learning resources:

1. Identify a resource co-ordinator (for example, a teacher-librarian).
2. Establish a learning resources committee made up of department heads or lead teachers.
3. Develop a school vision and approach to resource-based learning.
4. Identify existing learning resource and library materials, personnel, and infrastructure.
5. Identify the strengths and weaknesses of the existing systems.
6. Examine the district Learning Resources Implementation Plan.
7. Identify resource priorities.
8. Apply criteria such as those found in *Selection and Challenge* to shortlist potential resources.
9. Examine shortlisted resources first-hand at a regional display or at a publishers' display, or borrow a set from the Learning Resources Branch.
10. Make recommendations for purchase.

FURTHER INFORMATION

For further information on evaluation and selection processes, catalogues, CD-ROM catalogues, annotation sets, or resource databases, please contact the Learning Resources Branch at 387-5331 or by fax at 387-1527.

Music
8 to 10

Grade Collections

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The complete list of Provincially Recommended learning resources for most subjects includes a large number of titles. To help make the process of selecting learning resources more manageable for teachers, experienced teachers of the subject have been asked to identify Grade Collections. Each Grade Collection lists the Provincially Recommended resources that match the greatest number of prescribed learning outcomes for that grade and subject.

Grade Collections are not prescriptive; they are intended to provide assistance and advice only. Teachers are encouraged to use existing resources that match the learning outcomes and to select additional resources to meet their specific classroom needs. The Grade Collections for Music 8 to 10 have been developed to allow flexibility in organizing and implementing programs to best meet the needs of students, teachers, and communities. As schools can use a wide variety of methods and resources to deliver a music program, the resources in the Grade Collections are not specific to any one music teaching methodology. It is recommended that teachers use the *Music 8 to 10 IRP* when making resource decisions.

Resources that are identified through the Continuous Submissions process as having strong curriculum match will be added to the Collections as they become available. Information about new Provincially Recommended resources can be found at *http://www.bced.gov.bc.ca/irp_resources/lr/resource/res_main.htm*. This site is updated monthly and resources are organized according to IRP.

Categories of Resources

Learning resources selected for each Grade Collection have been categorized as either *comprehensive* or *additional*.

- *Comprehensive resources* tend to provide a broad support for the learning outcomes for most curriculum organizers.
- *Additional resources* are more topic specific and support outcomes within individual curriculum organizers or clusters of outcomes. They are recommended as valuable support or extension for specific topics. Additional resources will typically be used to supplement or fill in the areas not covered by the comprehensive resources.

In many cases, Grade Collections provide more than one resource to support specific outcomes, enabling teachers to select resources that best match different teaching and learning styles.

Music Repertoire and Method Books

Music repertoire and method books are an integral part of a rich music performance experience. Students need to experience a variety of repertoire that will stimulate the development of music literacy, performance techniques, aesthetic understanding and appreciation. Music repertoire and method books should support the prescribed learning outcomes of the Music curriculum.

Repertoire selection should reflect a balance of classical and contemporary works in a variety of musical and cultural styles. Choral and instrumental repertoire should be accessible and appropriate for the grade level taking into consideration the needs, abilities and interests of the individuals within the ensemble.

To permit consideration of local demographics and individual and classroom needs, music repertoire and method books are evaluated and selected at the district level.

Industry Standard Software

Software applications are utilized in a variety of ways by music teachers and students. Software programs which focus on traditional sequencing, notation, and theory have expanded to include computer assisted instruction, CD-ROMs dealing with historical/cultural context, and multimedia.

It is expected that students in Music 8 to 10 will have access to grade-level-appropriate productivity tools, including computers, music synthesizers, CAD/CAM programs, word processors, spreadsheets, and database packages. Students should also have access to digital recording devises such as CD burners and

DAT recorders, as well as Internet access. Information regarding the selection of industry standard software and a suggested list of music software are provided at the end of this package.

Other Provincially Recommended Resources

Appendix B in the IRP includes annotations for other Provincially Recommended resources not in the Grade Collections. While these resources support only a limited number of outcomes, teachers are encouraged to consider them for different audience needs, teaching and learning styles, theme development, and in-depth research. Appendix B also includes information about resources that address various program delivery options such as band, choir, strings, and so on.

Outcomes Not Supported By Resources

There may be prescribed learning outcomes that are only partially supported or not supported at all by learning resources. Many of these are best met by teacher-developed activities.

Grade Collection Information

The following pages contain an overview of the comprehensive resources for this curriculum, as well as Grade Collection charts for each grade. These charts list both *comprehensive* and *additional* resources for each curriculum organizer for the grade. Each chart is followed by an annotated bibliography. Teachers may wish to check with suppliers for complete and up-to-date ordering information. Most suppliers maintain websites that are easy to access. There is also a chart that shows the alphabetical list of Grade Collection titles for each grade and a blank template that can be used by teachers to record their individual choices.

Overview of Comprehensive Resources for Music 8 to 10

Music! Its Role and Importance in Our Lives, 2000 Edition (Grades 8, 9, 10)

A current, comprehensive resource package comprising of a hardcover student text, a teacher's annotated edition, instructor's guide, teacher's resource binder, CD listening program, MIDI activities binder, video, and performing arts integrated resource package**.** This new edition is more accessible than the first. The font is larger; the text is less dense and the page design is more engaging. There are significant differences between the two editions in terms of content and format, making simultaneous classroom use problematic. The first edition will be available until 2004. Canadian content, including First Nations, will need to be supplemented.

The student text consists of nine units that are divided into 27 chapters. The units cover "Music to Tell Us Who We Are," "Music to Invite Us to Move," "Music to Let Us Perform," "Music to Enhance Expression, " "Music to Understand Life's Meaning," "Music to Let Us Create," "Music to Tell the Story of Our Lives," "Music to Characterize the Age," and "Music to Share Our Humanity." The text also includes an index; acknowledgments; glossary of terms; glossary of artists and their works; glossary of composers, musicians, and their works; and a world map. Frequent high-quality photographs support text. The new edition includes a chapter review with a variety of useful cross-curricular activities, Internet connections, and a 16-page music theory handbook. There are accompanying blackline masters to support the theory handbook in the teacher's resource binder.

The teacher's annotated edition is identical to the student text yet provides additional information for teachers. It provides point-of-use cross-references for the multiple components of the program. Caption answers to discussion questions, ideas for integrating technology, additional activity ideas and chapter review answers are provided in the body of the text.

The instructor's guide links the entire program together with detailed lesson plans, an overview for each chapter, suggested course plans, a scope and sequence chart, additional teaching suggestions and background information for each activity, evaluation suggestions as well as an index to the CD listening program. Content suggestions for creating a 36-week, 18-week and 9-week units are also offered.

The teacher's resource binder contains blackline masters that are cross-referenced to the teacher's annotated edition. It contains student activity sheets,

perspective listening grids, music scores, unit tests and answer keys, composer profiles, as well as fine art transparencies with an accompanying instructor's guide.

The CD listening program provides an extensive repertoire of music selections on 20 CDs. Over 450 selections include music styles such as pop, jazz, art, ethnic, rock, film, classical, theatre, gospel, rap, renaissance, folk, big band and contemporary. CD 20 includes ear-training segments that correlate to the student text and teacher's resource binder.

The MIDI activities binder allows students to play, improvise, create, and analyze music with a MIDI sequencer. Projects are presented in three levels of difficulty: basic, intermediate, and advanced.

The music-in-life and in-performance video presents a variety of cultural music situations and expressions. It is presented in 14 segments that can be viewed separately or consecutively. Selections include excerpts such as Music of the Movies, New Orleans Funeral parade, Balinese Gamelon, Lakota Eagle Dance.

The performing arts package is an additional component that assists teachers with cross-curricular integration in the arts. It includes a video, cassette, CD ROM and instructor's guide. The package presents a strong multicultural performing arts perspective.

Music! Its Role and Importance in Our Lives is also recommended for Music 11-12: Composition and Technology, Music 11-12: Choral Music and Music 11-12: Instrumental Music. There is enough material to sequence over multiple grades and the resource provides various options for organizing for instruction, in terms of sequence, grade level, or length of course.

This resource may be particularly useful for schools organized as junior and senior secondary.

The Music Connection 8, 2000 Edition
(Grades 8)

Part of an American multimedia series promoting music as an important part of the lives of all people and cultures and provides strategies to ensure that a degree of success in music is attainable for every student. The *Music Connection 8* resource consists of a hardcover student text, a spiral-bound teacher's edition (teacher's edition, part one), spiral bound keyboard accompaniments book (teacher's edition – part two), a soft cover resource book (teacher's edition – part three) and a CD listening program. In addition there are MIDI recordings and videotapes available that have not been evaluated. The inside cover of the teacher's resource book suggests that material cannot be copied, but permission from the publisher has been given. This new edition does not contain any significant changes to content. Canadian content, including First Nations, will need to be supplemented.

The student text is organized into four units: "Concepts," "Themes and Styles," "Reading," and "Reference Bank." Each unit is colour-coded to the lesson focus. Full-colour illustrations support student learning. A glossary, classified index, song index and sound bank are included at the end of the text.

The teacher's edition is divided into four sections: "Concepts," "Themes," "Reading," and "Teacher Management Appendix." Each lesson provides suggestions for modification, extension, and integration. Specific skills are identified and isolated for each lesson. A scope and sequence curriculum planner, comprehensive theme planner, ideas for meeting individual student needs, ideas for classroom management, glossary, classified index and song index are included. Suggested student performance activities can be most readily accomplished in a vocal format. Page numbers correspond with the student text. Also included where appropriate are the resource book pages, answer keys, and CD references. Included in each teacher's edition is a set of coloured listening guide transparencies.

The resource book provides assessment, reinforcement, and extension blackline masters. Also included are reproducible instrumental arrangements, performance suggestions and resources, and songs with signing symbols. It is three-hole punched for easy placement in a binder.

The CD listening program and guide, housed in a vinyl, waterproof carrying case provides a variety of song formats on 11 CDs. Formats include stereo

vocal, stereo performance track, pick-a-track, and teach-a-part. In addition, there are dance-performance tracks and dance-practice tempos. The quality of the CDs, which feature children's voices, is superior.

This resource is particularly suitable for schools arranged as middle or junior high. Instructional application is appropriate for general music programs and will also support specific instrumental or vocal music programs.

Music Grade 8 Collection

Curriculum Organizers	Structure				Thoughts, Images and Feelings	Context	
Sub-Organizers	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design		Self and Community	Historical and Cultural
Comprehensive Resources							
The Music Connection 8							
Music! Its Role and Importance in Our Lives, 2000 Edition							
Additional Resources – Print							
The Band Director's Companion	✔	✔	✔		✔	✔	✔
Complete Elementary Music Rudiments	✔	✔	✔				✔
Elementary Music Rudiments - Grade One	✔	✔	✔	✔			
Elementary Music Rudiments - Grade Two	✔	✔	✔				
Elementary Music Rudiments - Preliminary	✔	✔	✔				
Harmony Book One	✔	✔	✔				✔
The New Harvard Dictionary of Music	✔	✔	✔	✔			✔
Pocket Music Dictionary	✔	✔	✔	✔			
The Structure of Singing	✔	✔	✔		✔	✔	✔
Additional Resources – Video							
As resources are identified via continuous submissions they will be added to the collection							
Additional Resources – Multimedia							
Milestones in Music History	✔	✔	✔	✔	✔		✔
Stepping Stones to Teaching Music	✔	✔	✔	✔	✔		✔
What is a Composer?	✔	✔	✔	✔	✔	✔	✔
Additional Resources – CD-ROM							
Vocal Ear Training	✔	✔	✔				
Additional Resources – Industry Standard Software							
Selected at the local level							
Additional Resources – Music Repertoire and Method Books							
Selected at the local level							

	Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.
	For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.
✔	For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

Music Grade 9 Collection

Curriculum Organizers	Structure				Thoughts, Images and Feelings	Context	
Sub-Organizers	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design		Self and Community	Historical and Cultural
Comprehensive Resources							
Music! Its Role and Importance in Our Lives, 2000 Edition							
Additional Resources – Print							
The Band Director's Companion	✔	✔	✔		✔	✔	✔
Complete Elementary Music Rudiments	✔	✔	✔	✔			
Elementary Music Rudiments - Grade One	✔	✔	✔	✔			
Elementary Music Rudiments - Grade Two	✔	✔	✔	✔			
Elementary Music Rudiments - Preliminary	✔	✔	✔	✔			
Harmony Book One	✔	✔	✔	✔			
The New Harvard Dictionary of Music	✔	✔	✔	✔		✔	✔
Pocket Music Dictionary	✔	✔	✔	✔			✔
The Structure of Singing	✔	✔	✔	✔	✔	✔	✔
Additional Resources – Video							
As resources are identified via continuous submissions they will be added to the collection							
Additional Resources – Multimedia							
Milestones in Music History	✔	✔	✔	✔	✔		✔
Stepping Stones to Teaching Music	✔	✔	✔	✔	✔		✔
Additional Resources – CD-ROM							
Vocal Ear Training	✔	✔	✔				
Additional Resources – Industry Standard Software							
Selected at the local level							
Additional Resources – Music Repertoire and Method Books							
Selected at the local level							

	Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.
	For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.
✔	For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

Music Grade 10 Collection

Curriculum Organizers	Structure				Thoughts, Images and Feelings	Context	
Sub-Organizers	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design		Self and Community	Historical and Cultural
Comprehensive Resources							
Music! Its Role and Importance in Our Lives, 2000 Edition							
Additional Resources – Print							
The Band Director's Companion	✔	✔	✔		✔	✔	✔
Complete Elementary Music Rudiments	✔	✔	✔				
Elementary Music Rudiments - Grade One	✔	✔	✔				
Elementary Music Rudiments - Grade Two	✔	✔	✔				
Elementary Music Rudiments - Preliminary	✔	✔	✔				
Harmony Book One	✔	✔	✔	✔			
The New Harvard Dictionary of Music	✔	✔	✔	✔	✔	✔	✔
Pocket Music Dictionary	✔	✔	✔	✔			✔
The Structure of Singing	✔	✔	✔		✔	✔	✔
Additional Resources – Video							
As resources are identified via continuous submissions they will be added to the collection							
Additional Resources – Multimedia							
Investigating Musical Styles	✔	✔	✔	✔	✔	✔	✔
Milestones in Music History	✔	✔	✔	✔	✔		✔
Stepping Stones to Teaching Music	✔	✔	✔	✔	✔		✔
Additional Resources – CD-ROM							
Vocal Ear Training	✔	✔	✔				
Additional Resources – Industry Standard Software							
Selected at the local level							
Additional Resources – Music Repertoire and Method Books							
Selected at the local level							

	Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.
	For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.
✔	For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

Music Grade ____ Collection Planning Chart

Curriculum Organizers	Structure				Thoughts, Images and Feelings	Context	
Sub-Organizers	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design		Self and Community	Historical and Cultural
Comprehensive Resources							
Additional Resources – Print							
Additional Resources – Video							
Additional Resources – Multimedia							
Additional Resources – CD-ROM							
Additional Resources – Industry Standard Software							
Selected at the local level							
Additional Resources – Music Repertoire and Method Books							
Selected at the local level							

The Band Director's Companion, 2nd Edition

Author(s): Middleton, J.; Haines, H.; Garner, G.

General Description:

This 184-page soft cover book is written for all band teachers interested in improving their instructional techniques. This book is aimed at improving the quality and performance level of band programs. Theoretical and technical knowledge is thoroughly addressed. Topics such as intonation, breathing, rhythm and dealing with technical problems are appropriately and adequately covered. Sample teaching exercises and self-evaluation strategies are also included. A thorough presentation of woodwind instruction is offered. Percussion and keyboard discussions are not presented. This resource provides an American perspective but is also appropriate for British Columbia's Music 8-10 and Music 11-12: Instrumental Music IRPs.

Audience: General

Category: Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Southern Music Company*
P.O. Box 329
1248 Austin Hwy., Suite 212
San Antonio, TX 78209

Tel: (210) 226-8167 **Fax:** (210) 223-4537

Web Address: www.southernmusic.com

Price: $35.00

ISBN/Order No: Not available

Copyright: 1998

The Complete Elementary Music Rudiments

Author(s): Sarnecki, M.

General Description:

A comprehensive music theory book housing three individual resources: *Elementary Music Rudiments - Preliminary, Elementary Music Rudiments - Grade One* and *Elementary Music Rudiments - Grade Two.* Lessons and exercises focus on topics such as notation, major and minor scales, time signatures, rhythm, transpositions, key signatures, music analysis, terminology, intervals and music composition are provided. Exercises and lessons are clearly articulated and explained. Lessons are sequential and appropriate for Grade 8 through 10. This book is suitable for individual or group use. The three resources in this collection can also be purchased individually.

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Canadian Print Music Distributors*
4500 Sheppard Avenue East, Unit 47G
Scarborough, ON M1S 3R6

Tel: **Fax:** (416) 293-4318

Toll Free: 1-800-668-5767

Price: $32.95

ISBN/Order No: 0-88797-766-9/EMR10

Copyright: 2001

Elementary Music Rudiments Series - Preliminary

Author(s): Sarnecki, Mark

General Description:

This resource is the first book in a series of three Elementary Music Rudiments books. The Preliminary book is an entry-level music theory book. Beginner lessons and exercises on topics such as notation, major and minor scales, time signatures, rhythm, transpositions, key signatures, music analysis, terminology, intervals and music composition are provided. Exercises and lessons are clearly articulated and explained. Lessons are sequential and appropriate for Grade 8 through 10. This book is suitable for individual or group use.
This individual resource can also be purchased as part of the complete collection,*The Complete Elementary Music Rudiments.*

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Canadian Print Music Distributors*
4500 Sheppard Avenue East, Unit 47G
Scarborough, ON M1S 3R6

Tel: **Fax:** (416) 293-4318

Toll Free: 1-800-668-5767

Price: $12.95

ISBN/Order No: 0-88797-758-8/EMR00

Copyright: 2001

Elementary Music Rudiments Series - Grade 1

Author(s): Sarnecki, M.

General Description:

This resource is the second book in a series of three Elementary Music Rudiments books. Grade One is an intermediate level music theory book. Intermediate lessons and exercises on topics such as notation, major and minor scales, time signatures, rhythm, transpositions, key signatures, music analysis, terminology, intervals and music composition are provided. Exercises and lessons are clearly articulated and explained. Lessons are sequential and appropriate for Grade 8 through 10. This book is suitable for individual or group use.
This individual resource can also be purchased as part of the complete collection, *The Complete Elementary Music Rudiments.*

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Canadian Print Music Distributors*
4500 Sheppard Avenue East, Unit 47G
Scarborough, ON M1S 3R6

Tel: **Fax:** (416) 293-4318

Toll Free: 1-800-668-5767

Price: $ 16.95

ISBN/Order No: 0-88797-760-X/EMR01

Copyright: 2001

Elementary Music Rudiments Series - Grade 2

Author(s): Sarnecki, M.

General Description:

This resource is the third book in a series of three Elementary Music Rudiments books. Grade Two is an advanced level music theory book. Advanced lessons and exercises on topics such as notation, major and minor scales, time signatures, rhythm, transpositions, key signatures, music analysis, terminology, intervals and music composition are provided. Exercises and lessons are clearly articulated and explained. Although lessons are sequential and appropriate for Grade 8 through 10, some students may be challenged by a number of the more advanced exercises in this resource. This book is suitable for individual or group use.
This individual resource can also be purchased as part of the complete collection, *The Complete Elementary Music Rudiments.*

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Canadian Print Music Distributors*
4500 Sheppard Avenue East, Unit 47G
Scarborough, ON M1S 3R6

Tel: **Fax:** (416) 293-4318

Toll Free: 1-800-668-5767

Price: $17.95

ISBN/Order No: 0-88797-762-6/EMR02

Copyright: 2001

Harmony, Book 1

Author(s): Sarnecki, Mark

General Description:

A level-one music theory book dedicated to the topic of harmony. Clearly outlined lessons and exercises address topics relevant to the Learning Outcomes of the Music 8-10 IRP. Lesson topics include harmonic analysis, melody writing, chords and music composition. Advanced level material is also addressed. This book is suitable for both individuals and groups.

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Canadian Print Music Distributors*
4500 Sheppard Avenue East, Unit 47G
Scarborough, ON M1S 3R6

Tel: **Fax:** (416) 293-4318

Toll Free: 1-800-668-5767

Price: $27.50

ISBN/Order No: 0-88797-739-1/EMH03

Copyright: 2000

Investigating Musical Styles

Author(s): Bennet, R.

General Description:

Lessons are designed to help students investigate a variety of music concepts from a historical perspective. Five musical elements are identified to help students better understand the principles of form in music: melody, rhythm, harmony, timbre and texture. In the second section of each chapter, students are encouraged to pursue their investigations by comparing and contrasting one style with another. The identification of musical connections and similarities through time and across cultural traditions is also encouraged. The accompanying three cassettes provide a variety of performances to support these investigations but lack track numbers prior to each listening segment. Listening numbers are different from assignment numbers.

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
								✓			

Year Recommended in Grade Collection: 2002

Supplier: *Cambridge University Press (New York)*
110 Midland Avenue
Port Chester, NY 10573

Tel: **Fax:** (914) 937-4712

Toll Free: 1-800-872-7423

Price: Book: $11.66
Cassettes: $72.00

ISBN/Order No: Book: 052138883X
Cassettes: 0521409551

Copyright: 1992

Milestones in Music History

Author(s): McIntosh, D.

General Description:

A Canadian educational resource package that includes *Milestones in Music History: A Resource Manual* and *Milestones in Music History: Music CD set*. The package provides a survey of the growth and historical development of Western European and North American classical music from the music of ancient Greece up to the 20th century.

The resource manual consists of seven sections, each section devoted to a major period of music history. Each section begins with a general introduction to the period followed by biographical information about major composers, cross-references to selections on the music CDs and explanations of the historical importance of each composer. The manual includes a glossary of music terms and information on the materials and language of music. The resource manual supports and enhances *Stepping Stones to Teaching Music: A Teacher's Guide.*

The music CD set includes 10 music CDs and a reference book. Each CD focuses on one period of music and includes important composers from that period. The accompanying 406-page full-colour reference book, *The A to Z of Classical Music*, addresses the great composers and their greatest works, a glossary of musical terms, and classical music used in films.

The resource manual and music CD set can be purchased individually or as part of the *Stepping Stones to Teaching Music: A Resource Package.* This complete resource package includes three components: *Stepping Stones to Teaching Music: A Teacher's Guide, Milestones in Music History: A Resource Manual* and the *Milestones in Music History: Music CD set.*

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *University of Victoria, Cont. Studies in Education*
P.O. Box 3010 STN CSC
Victoria, BC V8W 3N4

Tel: (250) 721-7860 **Fax:** (250) 721-6603

Price: Resource Manual: $55.25
Music CDs: $97.75
Stepping Stones to Teaching Music: A Resource Package: $206.63

ISBN/Order No: Resource Manual: EDME310PACKN12
Music CDs: EDME310PACKN13
Stepping Stones to Teaching Music: A Resource Package: EDME310PACKAGN10
Stepping Stones to Teaching Music: A Resource Package: EDME310PACKAGN10

Copyright: 1999

The Music Connection 8 (2000 Edition)

Author(s): Foresman, Scott

General Description:

Part of an American multimedia series promoting music as an important part of life. Strategies to ensure that every student can achieve some level of success in music are provided. The program combines conceptual and thematic approaches that incorporate vocal and instruments strategies. The Grade 8 resource is comprised of a student text, a teacher's edition, teacher's resource guide, CD package and keyboard accompaniment books. This package is easy to use due to clear cross-referencing. It provides support for a variety of teaching and learning styles and clearly states goals and objectives for learning. Suggested evaluation and assessment strategies are appropriate and relevant. Ancillary materials such as MIDI recordings and videotapes are also available. This resource is recommended for Grade 8 only.

Audience: General
ESL

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓					

Year Recommended in Grade Collection: 2002

Supplier: *Pearson Education Canada*
26 Prince Andrew Place
Don Mills, ON M3C 2T8

Tel: (416) 447-5101 **Fax:** 1-800-563-9196

Toll Free: 1-800-387-8028/7851

Web Address: www.pearsoned.ca

Price: Student Text: $52.95
Teacher Edition: $99.75
Keyboard Accompaniments: $67.50
Teacher Resource Book: $128.95

ISBN/Order No: Student Text: 0-382-34507-X
Teacher Edition: 0-382-34571-1
Keyboard Accompaniments: 0-382-34529-0
Teacher Resource Book: 0-382-34538-X

Copyright: 2000

Music! Its Role and Importance in Our Lives, 2000 Edition

Author(s): Fowler, C.; Gerber, T.; Lawrence, V.

General Description:

An eight component comprehensive American educational package:
• The Student Text encourages active and cooperative learning as well as perceptive listening. Bright illustrations and photographs provide visual accompaniment to text.
• The Teacher's Annotated Edition brings together point-of-use cross-references for the multiple components of the program.
• The Instructor's Guide links the entire program together with lesson plans, chapter introductions, a scope and sequence chart, teaching suggestions and background information for each activity and an index to the CD program.
• The CD Listening Program offers an extensive repertoire of music selections on 20 CDs. Selection includes, pop, jazz, art, ethnic, rock, film, classical, theatre, gospel, rap, renaissance, folk, big band, contemporary.
• The MIDI Activities Binder provides teachers with ideas for helping students practice, record and understand music. It includes 27 MIDI projects, tutorial lessons, MIDI disks and a glossary.
• The Teacher's Resource Binder contains additional handouts, teaching strategy suggestions, resource materials such as listening grids, music scores, blackline masters, composer profiles, unit tests and answer keys and transparencies.
• The Video presents a wide variety of music genres and styles that are presented in 14 segments. The segments can be viewed separately or consecutively.
• The Performing Arts Package is a resource that assists teachers in integrating visual and performing arts with music. It includes a video, cassette, CD-ROM and instructor's guide.

Teachers may wish to supplement the use of this package with more Canadian content.

Audience: General
Gifted
Visually Impaired

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *McGraw-Hill Ryerson Ltd. (Ontario)II*
300 Water Street
Whitby, ON L1N 9B6

Tel: (905) 430-5000 **Fax:** (905) 430-5020

Toll Free: 1-800-565-5758 (orders)

Web Address: www.mcgrawhill.ca

Price: Text: $64.52
Teacher's Annotated Edition: $75.90
MIDI Activities Binder: $91.20

ISBN/Order No: Text: 0-02-655692-8
Teacher's Annotated Edition: 0-02-655693-6
MIDI Activities Binder: 0-02-655697-9

Copyright: 2000

The New Harvard Dictionary of Music

Author(s): Randal, D. (ed.)

General Description:

A thorough reference resource for music teachers and students. This music dictionary comprises over 6000 commissioned entries from 70 scholars. Articles feature music of this century, music of the world as well as musical styles, forms and descriptions of historical instruments. Also included are short entries of definitions for quick reference. Numerous drawings and musical examples enhance text. Recommended for all Grade 8-12 Music courses.

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Harvard University Press, Sales Dept.*
79 Garden St.
Cambridge, MA 02138

Tel: (617) 495 2577 **Fax:** (617) 495-8924

Toll Free: 1-800-448-2242

Web Address: www.hup.harvard.edu

Price: $42.00

ISBN/Order No: 0-674-61525-5

Copyright: 1986

Pocket Music Dictionary

Author(s): Leonard, Hal

General Description:

A reference resource that includes descriptions of general music terms, composers, lyricists and music history. Eleven different reference charts including accents and articulation marks are provided as well. This resource is recommended as a music reference guide for all Grade 8-12 Music courses.

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON L3R 4T8

Tel: (905) 477-9700 **Fax:** (905) 477-9179

Toll Free: 1-800-387-9776

Price: $5.25

ISBN/Order No: 0-7935-1654-4

Copyright: 1993

Stepping Stones to Teaching Music: A Teacher's Guide

Author(s): Riddell, I.

General Description:

This guide to the *Milestones in Music History: Music CD set* presents a wealth of practical, classroom-ready lesson ideas designed for the generalist teacher responsible for providing a music program in the regular classroom. It may also be a valuable resource for junior and secondary level music programs taught by music specialists. The teacher's guide, used in conjunction with the music CDs, enables the teacher to design a classroom music program for a wide range of student ages, interests and backgrounds.

The teacher's guide contains three sections: "The Elements of Music" (rhythm, melody, tempo, dynamics, and texture); "Themes in Music" (aspects of music such as the instruments of the orchestra, notational systems, and theme and variation); and "Individual Musical Examples (exploration of selected works from the music CDs). Each section provides lesson ideas and assessment strategies for beginner, intermediate and advanced levels. The teacher's guide is referenced to the BC Music curriculum and to the music CDs.

The music CD set includes 10 music CDs and a reference book. Each CD focuses on one period of music and includes important composers from that period. The accompanying 406-page full-colour reference book,*The A to Z of Classical Music*, addresses the great composers and their greatest works, a glossary of musical terms, and classical music used in films.

The teacher's guide and the music CD set can be purchased individually or as part the *Stepping Stones to Teaching Music: A Resource Package.* This complete resource package includes three components: *Stepping Stones to Teaching Music: A Teacher's Guide, Milestones in Music History: A Resource Manual* and the *Milestones in Music History: Music CD set.*

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *University of Victoria, Cont. Studies in Education*
P.O. Box 3010 STN CSC
Victoria, BC V8W 3N4

Tel: (250) 721-7860 **Fax:** (250) 721-6603

Price: Teacher's Guide: $55.25
Music CDs: $97.75
Stepping Stones to Teaching Music: A Resource Package: $204.63

ISBN/Order No: Teacher's Guide: EDME310PACKAGN11
Music CDs: EDME310PACKAGN13
Stepping Stones to Teaching Music: A Resource Package: EDME310PACKAGN10

Copyright: 2000

The Structure of Singing - System and Art in Vocal Technique

Author(s): Miller, Richard

General Description:

A thorough 17-chapter resource covering information on vocal health, vocal technique, human physiology and the art of singing. Useful for vocal teachers as it presents detailed vocal teaching exercises and techniques. The teacher will also find the appendix, glossary, bibliography and index helpful. Although language used to describe physiological and vocal pedagogy can be clinical and advanced, most teachers will find this resource informative and detailed.

Audience: General

Category: Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Nelson Thomson Learning*
1120 Birchmount Road
Scarborough, ON M1K 5G4

Tel: (416) 752-9448 **Fax:** (416) 752-8101

Toll Free: 1-800-268-2222/1-800-668-0671

Web Address: www.nelson.com

Price: $57.50

ISBN/Order No: 053425535-3

Copyright: 1996

Vocal Ear Training

Author(s): Schlosar, Carol

General Description:

A set of 11 CDs addressing the vocal ear training requirements for the Royal Conservatory of Music exams. Each CD addresses one Royal Conservatory of Music grade level. Grade One through Grade 10, as well as the ARCT Diploma requirements, are represented in this series. Each CD provides 28-30 practice sessions for skill development. An answer key booklet is also provided. Although this resource is not suitable for full class use, it will meet the needs of students interested in independent study. This sequential CD series is easy to use and provides good quality sound and pacing.

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Keystroke Publishing*
Box 249
509 Elliott Crescent
Sicamous, BC V0E 2V0

Tel: **Fax:** (250) 836-3992

Toll Free: 1-866-539-2327

Price: Grades 1-7: $9.57 each
Grades 8-10: $14.37 each
ARCT Diploma: $14.37

ISBN/Order No: Grades 1-7: Various
Grades 8-10: Various
ARCT Diploma: 1-895904-52-8

Copyright: 2001

What is a Composer?

General Description:

An informative video program designed to help students enhance their understanding and appreciation for the role of musicians who write and compose music. Program components include a 31-minute video presenting musical concepts and an overview of historical composers, a CD featuring selections from each profiled composer and a teacher's binder. This program provides useful information on the working methods and processes of composers. Material covered is aimed at an intermediate music level while the video's narration speaks to a younger audience. As featured composers are from the Chicago area, this video presents an American perspective. Teachers may wish to supplement with Canadian material. This resource is recommended for Grade 8 only.

Audience: General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓					

Year Recommended in Grade Collection: 2002

Supplier: *Magic Lantern Communications Ltd.*
Unit 3 - 8755 Ash Street
Vancouver, BC V6P 6T3

Tel: (604) 324-2600 **Fax:** (604) 324-4855

Toll Free: 1-800-263-1818

Price: $79.00

ISBN/Order No: 1396-31-113

Copyright: 1999

Industry Standard Software

Many programs are available directly from the Internet when purchasing an education version or multi-pack. Demo versions of most software are also available on the Internet, with early versions often made available free of charge. Using a demo version is an excellent way to discover if the software meets the needs of students and teachers and allows for the assessment of a computer's ability to handle the requirements needed to utilize the full power of the software such as speed, memory, sound card, etc. This is especially true for recording digital audio and digital video. Reviews of appropriate software are regularly published in a variety of computer and trade magazines.

Use of industry standard software is encouraged. Selection of a particular application should include:

- existing hardware and upgrade path
- cross-platform capability
- instructor training requirements
- time spent on student skill development versus curricular intent
- cross-curriculum applicability
- general flexibility and utility
- cost and affordability

Software is constantly changing and evolving, with levels of difficulty ranging from entry to professional. The chart of industry standard software called *Suggested Music Software for Grades 8 to 10* provides examples of software produced by companies that have been active in the music software field for some time. In some cases, only the family of software is mentioned, leaving the choice of levels up to the instructor. In many cases, the software might fit into more than one category – e.g., Cubase Score or Finale 2002 are strong in both sequencing (both MIDI and digital audio) and notation. Most of the titles listed include teaching aids and help menus in the form of Internet access on-line help and tutorials, CD-ROMs, books, and user groups. Inclusion in this list does not constitute recommended status or endorsement of the product.

Suggested Music Software for Grades 8 to 10

Notation

- Coda Music - Finale family (e.g. ,Allegro, Print Music 2002, Notepad 2002)
- Steinberg - Cubase Family (e.g., Cubasis,VST, Score,VST /32)
- Twelve Tone Systems - Cakewalk family (e.g., Score Writer, Overture)
- Emagic family (e.g., Logic, Logic Audio)
- Music Time Deluxe
- Sibelius
- Performer
- Mark of the Unicorn

Recording/Sequencing

- Cakewalk Family (e.g., HomeStudio, Metro 5, Sonar)
- Emagic Family
- Finale Family
- Performer,
- PG Music (e.g., Powertracks)
- Pro Tools (professional studio software)

Accompaniment

- PG Music - Band in a Box (newer versions will notate traditional music scores, sequence both MIDI and digital audio-WAV. FILES, music minus one performance applications, create orginal solos in specific style parameters, etc.)
- Hal Leonard "isong" series (music minus one concept)

Music Theory

- Alfred's Essentials of Music Theory
- Mibac Music Lessons
- Music Ace 2
- Practica Musica

Computer Assisted Instruction

- Clearvue Series (e.g.,The History of Jazz,The History of Music, Instruments of the Symphony Orchestra, Music and Culture)
- Hal Leonard "isong" series (e.g., Classical Guitar, Jazz Piano)
- PG Music family (e.g., Bach Chorales,The Sor Studies for Guitar, Rock Guitarist, Blues Guitarist, Oscar Peterson Multimedia CD-ROM)

Multimedia Software

- Adobe family (e.g., After Effects, In Design, Illustrator, Pagemaker, Photoshop, Premier)
- Apple Computer family (e.g., Quicktime, iMovie, iTunes)
- Corel family (e.g., Draw, Graphics Suite, Wordperfect)
- Microsoft family (e.g., Office 2002 - including Power Point)
- 3D Studio Max
- Final Cut Pro
- Macromedia Director

Appendix C
Cross-Curricular Outlines

The three principles of learning stated in the introduction of this Integrated Resource Package (IRP) support the foundation of the Kindergarten to Grade 12 Education Plan. They have guided all aspects of the development of this document, including the curriculum outcomes, instructional strategies, assessment strategies, and learning resource evaluations. In addition to these three principles, it is recognized that British Columbia's schools include young people of varied backgrounds, interests, abilities, and needs. In order to meet these needs and ensure equity and access for all learners, the development of each component of this document has also been guided by a series of cross-curricular outlines. It is expected that these principles and cross-curricular outlines will guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The following cross-curricular outlines have been used to focus the development and evaluation of the components of the IRP:

- Applied Focus in Curriculum
- Career Development
- English as a Second Language (ESL)
- Environment and Sustainability
- First Nations Studies
- Gender Equity
- Information Technology
- Media Education
- Multiculturalism and Anti-Racism Education
- Science-Technology-Society
- Special Needs

APPLIED FOCUS IN CURRICULUM

An applied focus in all subjects and courses promotes the use of practical applications to demonstrate theoretical knowledge. Using real world and workplace problems and situations as a context for the application of theory makes school more relevant to students' needs and goals. An applied focus strengthens the link between what students need to know to function effectively in the workplace or in post-secondary education and what they learn in Kindergarten through Grade 12.

Implementation of an applied approach involves working with a wide range of partners including universities, colleges, institutes, employers, community groups, parents, and government.

The applied focus in curriculum is consistent with the following statements from the Kindergarten to Grade 12 Education Plan:

> All levels of the program are developed around a common core of learning to ensure that students learn to read, write, and do mathematics, solve problems, and use computer-based technology.
>
> Employers expect graduates to be good learners, to think critically and solve problems, to communicate clearly, to be self-directed, and to work well with others. The new workplace also requires people to be knowledgeable about technology and able to search out and apply information from many sources.

Some examples of an applied focus in different subjects are:

Music—real world applications such as working to create music of social significance for the students' classroom, school or community; recognizing and analysing music represented in their community; and experimenting with a variety of materials to make music

English Language Arts—increasing emphasis on language used in everyday situations and in the workplace, such as for job interviews, memo and letter writing, word processing, and technical communication (including the ability to interpret technical reports, manuals, tables, charts, and graphics)

Mathematics—more emphasis on skills needed in the workplace, including knowledge of probability and statistics, logic, measurement theory, and problem solving

Science—more practical applications and hands-on experience of science, such as reducing energy waste in school or at home, caring for a plant or animal in the classroom, using computers to produce tables and graphs and for spreadsheets

Business Education—more emphasis on real world applications such as preparing résumés and personal portfolios, participating in groups to solve business communication problems, using computer software to keep records, and using technology to create and print marketing material

This summary is derived from *The Kindergarten to Grade 12 Education Plan* (September 1994), and curriculum documents from British Columbia and other jurisdictions.

CAREER DEVELOPMENT

Career development is an ongoing process through which learners integrate their personal, family, school, work, and community experiences to facilitate career and lifestyle choices. The main emphases of career development are career awareness, career exploration, career preparation, career planning, and career work experience.

In the process of career development students develop:

- an open attitude toward a variety of occupations and types of work
- an understanding of the relationship between work and leisure, work and the family, and work and one's interests and abilities
- an understanding of the role of technology in the workplace and in daily life
- an understanding of the relationship between work and learning
- an understanding of the changes taking place in the economy, society, and the job market
- an ability to construct learning plans and reflect on the importance of lifelong learning
- an ability to prepare for multiple roles throughout life

In Grades 4 to 8

The emphasis on self-awareness and career awareness is continued from the primary years. Topics include:

- interests, aptitudes, and possible future goals
- technology in the workplace and in our daily lives
- social, family, and economic changes
- future education options
- career clusters (careers that are related to one another)
- lifestyles
- external influences on decision making

Games, role plays, drama, and appropriate community volunteer experience can be used to help students actively explore the world of work. Field experiences in which students observe and interview workers in their occupational environments may also be appropriate. These learning activities will facilitate the development of interpersonal communications and group problem-solving skills needed in the workplace and in other life situations.

In Grades 9 and 10

The emphasis is on providing students with opportunities to prepare for and make appropriate and realistic decisions. In developing their student learning plans, they will relate self-awareness to their goals and aspirations. They will also learn many basic skills and attitudes that are required for an effective transition into adulthood. This will assist in preparing them to be responsible and self-directed throughout their lives. Topics include:

- entrepreneurial education
- employability skills (e.g., how to find and keep a job)
- the importance of lifelong education and career planning
- involvement in the community
- the many different roles that an individual can play throughout life
- the dynamics of the working world (e.g., unions, unemployment, supply and demand, Pacific Rim, free trade)

The examination of personal interests and skills through a variety of career exploration opportunities (e.g., job shadowing) is emphasized at this level. Group discussion and individual consultation can be used to help students examine and confirm their personal values and beliefs.

Descriptions of career development are drawn from the Ministry of Education's *Career Developer's Handbook, Guidelines for the Kindergarten to Grade 12 Education Plan, Implementation Resource, Part 1,* and the draft of the *Prescribed Provincial Curriculum for Personal Planning, Kindergarten to Grade 12,* January 1995.

ENGLISH AS A SECOND LANGUAGE (ESL)

ESL assistance is provided to students whose use of English is sufficiently different from standard English to prevent them from reaching their potential. Many students learning English speak it quite fluently and seem to be proficient. School, however, demands a more sophisticated version of English, both in reading and writing. Thus even fluent speakers might require ESL to provide them with an appropriate language experience that is unavailable outside the classroom. ESL is a transitional service rather than a subject. Students are in the process of learning the language of instruction and, in many cases, the content matter of subjects appropriate to their grade level. Thus ESL does not have a specific curriculum. The provincial curriculum is the basis of much of the instruction and is used to teach English as well as individual subject areas. It is the methodology, the focus, and the level of engagement with the curriculum that differentiates ESL services from other school activities.

Students in ESL

Nearly 10% of the British Columbia school population is designated as ESL students. These students come from a diversity of backgrounds. Most are recent immigrants to British Columbia. Some are Canadian-born but have not had the opportunity to learn English before entering the primary grades. The majority of ESL students have a well-developed language system and have had similar schooling to that of British Columbia–educated students. A small number, because of previous experiences, are in need of basic support such as literacy training, academic upgrading, and trauma counselling.

Teachers may have ESL students at any level in their classes. Many ESL students are placed in subject-area classes primarily for the purpose of contact with English-speaking peers and experience with the subject and language. Other ESL students are wholly integrated into subject areas. A successful

integration takes place when the student has reached a level of English proficiency and background knowledge in a subject to be successful with a minimum of extra support.

Optimum Learning Environment

The guiding principle for ESL support is the provision of a learning environment where the language and concepts can be understood by the students.

Good practices to enhance the learning of students include:

- using real objects and simple language at the beginning level
- taking into consideration other cultural backgrounds and learning styles at any level
- providing adapted (language-reduced) learning materials
- respecting a student's "silent period" when expression does not reflect the level of comprehension
- allowing students to practise and internalize information before giving detailed answers
- differentiating between form and content in student writing
- keeping in mind the level of demand placed on students
- allowing a range of methods of representation (e.g., through music, dance, drama, visual arts)

This summary is drawn from *Supporting Learners of English: Information for School and District Administrators,* RB0032, 1993, and *ESL Policy Discussion Paper (Draft),* Social Equity Branch, December 1994.

ENVIRONMENT AND SUSTAINABILITY

Environmental education is defined as a way of understanding human relationships with the environment. It involves:

- students learning about their connections to the natural environment through all subjects
- students having direct experiences in the environment, both natural and human-built
- students making decisions about and acting for the environment

The term *sustainability* helps to describe societies that "promote diversity and do not compromise the natural world for any species in the future."

Value of Integrating Environment and Sustainability Themes

Integrating these themes into the curriculum helps students develop a responsible attitude toward caring for the earth. Studies that integrate environment and sustainability themes provide students with opportunities to identify their beliefs and opinions, reflect on a range of views, and ultimately make informed and responsible choices.

The guiding principles that should be interwoven in subjects from Kindergarten to Grade 12 are:

- Direct experience is the basis of human learning.
- Analysis of interactions helps humans make sense of their environment.
- Responsible action is both integral to and a consequence of environmental education.

Some organizing principles are:

- Human survival depends on complex natural and human-built systems.
- Human decisions and actions have environmental consequences.
- Students should be provided with opportunities to develop an aesthetic appreciation of the environment.

The theme study units might include: Consumerism, School Operating Systems, Pollution, or Endangered Species.

This summary is derived from *Environmental Education/ Sustainable Societies: A Conceptual Framework,* Curriculum Branch, 1994.

FIRST NATIONS STUDIES

First Nations studies focus on the richness and diversity of First Nations cultures and languages. These cultures and languages are examined within their own unique contexts and within historical, contemporary, and future realities. First Nations studies are based on a holistic perspective that integrates the past, present, and future. First Nations peoples are the original inhabitants of North America and live in sophisticated, organized, and self-sufficient societies. The First Nations constitute a cultural mosaic as rich and diverse as that of Western Europe, including different cultural groups (e.g., Nisga'a, KwaKwaka'Wakw, Nlaka'pamux, Secwepemc, Skomish, Tsimshian). Each is unique and has a reason to be featured in the school system. The First Nations of British Columbia constitute an important part of the historical and contemporary fabric of the province.

Value of Integrating First Nations Studies

- First Nations values and beliefs are durable and relevant today.
- There is a need to validate and substantiate First Nations identity.
- First Nations peoples have strong, dynamic, evolving cultures that have adapted to changing world events and trends.
- There is a need to understand similarities and differences among cultures to create tolerance, acceptance, and mutual respect.
- There is a need for informed, reasonable discussion and decision making regarding First Nations issues, based on accurate information (for example, as modern treaties are negotiated by Canada, British Columbia, and First Nations).
- First Nations artistic traditions are continually evolving, vital aspects of First Nations cultures. First Nations art is a total cultural expression, involving the interrelation of all four disciplines of music, dance, drama and visual arts.

In studying First Nations, it is expected that the students will:

- demonstrate an understanding and appreciation for the values, customs, and traditions of First Nations peoples
- demonstrate an understanding of and appreciation for unique First Nations communications systems
- demonstrate a recognition of the importance of the relationship between First Nations peoples and the natural world
- recognize dimensions of First Nations art as a total cultural expression
- give examples of the diversity and functioning of the social, economic, and political systems of First Nations peoples in traditional and contemporary contexts
- describe the evolution of human rights and freedoms as they pertain to First Nations peoples

Some examples of curriculum integration include:

***Music*—**comparing the music styles of two or more First Nations cultures

***English Language Arts*—**analysing portrayals and images of First Nations peoples in various works of literature

***Home Economics*—**identifying forms of food, clothing, and shelter in past and contemporary First Nations cultures

***Technology Education*—**describing the sophistication of traditional First Nations technologies (e.g., bentwood or kerfed boxes, weaving, fishing gear)

***Physical Education*—**participating in and developing an appreciation for First Nations games and dances

This summary is derived from *First Nations Studies: Curriculum Assessment Framework (Primary through Graduation),* Aboriginal Education Branch, 1992, and *B.C. First Nations Studies 12 Curriculum,* Aboriginal Education Branch, 1994.

GENDER EQUITY

Gender-equitable education involves the inclusion of the experiences, perceptions, and perspectives of girls and women, as well as boys and men, in all aspects of education. It will initially focus on girls in order to redress historical inequities. Generally, the inclusive strategies, which promote the participation of girls, also reach boys who are excluded by more traditional teaching styles and curriculum content.

Principles of Gender Equity in Education

- All students have the right to a learning environment that is gender equitable.
- All education programs and career decisions should be based on a student's interest and ability, regardless of gender.
- Gender equity incorporates a consideration of social class, culture, ethnicity, religion, sexual orientation, and age.
- Gender equity requires sensitivity, determination, commitment, and vigilance over time.
- The foundation of gender equity is co-operation and collaboration among students, educators, education organizations, families, and members of communities.

General Strategies for Gender-Equitable Teaching

- Be committed to learning about and practising equitable teaching.
- Use gender-specific terms to market opportunities—for example, if a technology fair has been designed to appeal to girls, mention girls clearly and specifically. Many girls assume that gender-neutral language in non-traditional fields means boys.
- Modify content, teaching style, and assessment practices to make non-traditional subjects more relevant and interesting for female and male students.
- Highlight the social aspects and usefulness of activities, skills, and knowledge.
- Comments received from female students suggest that they particularly enjoy integrative thinking; understanding context as well as facts; and exploring social, moral, and environmental impacts of decisions.
- When establishing relevance of material, consider the different interests and life experiences that girls and boys may have.
- Choose a variety of instructional strategies such as co-operative and collaborative work in small groups, opportunities for safe risk taking, hands-on work, and opportunities to integrate knowledge and skills (e.g., science and communication).
- Provide specific strategies, special opportunities, and resources to encourage students to excel in areas of study in which they are typically under-represented.
- Design lessons to explore many perspectives and to use different sources of information; refer to female and male experts.
- Manage competitiveness in the classroom, particularly in areas in which male students typically excel.

- Watch for biasses (e.g., in behaviour or learning resources) and teach students strategies to recognize and work to eliminate inequities they observe.
- Be aware of accepted gender-biassed practices in physical activity (e.g., dance as a physical education option for girls only).
- Do not assume that all students are heterosexual.
- Share information and build a network of colleagues with a strong commitment to equity.
- Model non-biassed behaviour: use inclusive, parallel, or gender-sensitive language; question and coach male and female students with the same frequency, specificity, and depth; allow quiet students sufficient time to respond to questions.
- Have colleagues familiar with common gender biasses observe your teaching and discuss any potential bias they may observe.
- Be consistent over time.

In addition, the following strategies apply to gender equity in music classes:

- Assume that both females and males can be committed to personal expression in the arts.
- Encourage both girls and boys to participate in all musical activities.
- Ensure that boys and girls are not stereotyped as to which instrument they should play.
- Introduce the important contributions of both male and female musicians and composers and their work.
- Examine lyrics, music videos, and album covers for sex-role stereotyping.

This summary is derived from the preliminary *Report of the Gender Equity Advisory Committee,* received by the Ministry of Education in February 1994, and from a review of related material.

INFORMATION TECHNOLOGY

Information technology is the use of tools and electronic devices that allow us to create, explore, transform, and express information.

Value of Integrating Information Technology

As Canada moves from an agricultural and industrial economy to the information age, students must develop new knowledge, skills, and attitudes. The information technology curriculum has been developed to be integrated into all new curricula to ensure that students know how to use computers and gain the technological literacy demanded in the workplace.

Overall, students will acquire skills in information analysis and evaluation, word processing, database analysis, information management, graphics, and multimedia applications. Students will also identify ethical and social issues arising from the use of information technology.

With information technology integrated into the curriculum, students will be expected to:

- demonstrate basic skills in handling information technology tools
- demonstrate an understanding of information technology structure and concepts
- relate information technology to personal and social issues
- define a problem and develop strategies for solving it
- apply search criteria to locate or send information
- transfer information from external sources
- evaluate information for authenticity and relevance
- arrange information in different patterns to create new meaning
- modify, revise, and transform information
- apply principles of design affecting appearance of information

- deliver a message to an audience using information technology

The curriculum organizers are:

- ***Foundations***—the basic physical skills, and intellectual and personal understandings required to use information technology, as well as self-directed learning skills and socially responsible attitudes
- ***Explorations***—defining a problem to establish a clear purpose for search strategies and retrieval skills
- ***Transformations***—filtering, organizing, and processing information
- ***Expressions***—designing, integrating, and presenting a message using text, audio and visual information, and message delivery

This information is derived from the draft *Information Technology Curriculum K to 12* currently under development.

MEDIA EDUCATION

Media education is a multidisciplinary and interdisciplinary approach to the study of media. It deals with key media concepts and focusses on broad issues such as the history and role of media in different societies, as well as media-related social, political, economic, and cultural issues. Instead of addressing these concepts in depth, as would a course in media studies, media education deals with most of the central media concepts as they relate to a variety of subjects.

Value of Integrating Media Education

Popular music, television, film, radio, magazines, computer games, and information services—all supplying media messages—are pervasive in the lives of students today. Media education develops students' ability to think critically and independently about issues that affect them. Media education encourages students to identify and examine the values contained in media messages. It also cultivates the understanding that these messages are produced by others to inform, persuade, and entertain for a variety of purposes. Media education helps students understand the distortions that may result from the use of particular media practices and techniques. All curriculum areas provide learning opportunities for media education. It is not taught as a separate curriculum.

The key themes of media education are:

- media products (purpose, values, representation, codes, conventions, characteristics, production)
- audience interpretation and influence (interpretation, influence of media on audience, influence of audience on media)
- media and society (control, scope)

Examples of curriculum integration include:

Music—critically listening to professional and amateur music productions, recordings, film, and television programs to identify purpose

English Language Arts—critiquing advertising and examining points of view

Visual Arts—designing and analysing images according to their effectiveness and influence on a designated audience

Career and Personal Planning—examining the influence of the media on body concepts and healthy lifestyle choices

Social Studies—comparing the depiction of First Nations in the media over time

This summary is derived from *A Cross-Curricular Planning Guide for Media Education,* prepared by the Canadian Association for Media Education for the Curriculum Branch in 1994.

MULTICULTURALISM AND ANTI-RACISM EDUCATION

Multiculturalism Education

Multiculturalism education stresses the promotion of understanding, respect, and acceptance of cultural diversity within our society.

Multicultural education involves:

- recognizing that everyone belongs to a cultural group
- accepting and appreciating cultural diversity as a positive feature of our society
- affirming that all ethnocultural groups are equal within our society
- understanding that multicultural education is for all students
- recognizing that similarities across cultures are much greater than differences and that cultural pluralism is a positive aspect in our society
- affirming and enhancing self-esteem through pride in heritage, and providing opportunities for individuals to appreciate the cultural heritages of others
- promoting cross-cultural understanding, citizenship, and racial harmony

Anti-Racism Education

Anti-racism education promotes the elimination of racism through identifying and changing institutional policies and practices as well as identifying individual attitudes and behaviours that contribute to racism.

Anti-racism education involves:

- proposing the need to reflect about one's own attitudes on race and anti-racism
- understanding what causes racism in order to achieve equality
- identifying and addressing racism at both the personal and institutional level
- acknowledging the need to take individual responsibility for eliminating racism
- working toward removing systemic barriers that marginalize groups of people
- providing opportunities for individuals to take action to eliminate all forms of racism, including stereotypes, prejudice, and discrimination

Value of Integrating Multiculturalism and Anti-Racism Education

Multiculturalism and anti-racism education provides learning experiences that promote strength through diversity and social, economic, political, and cultural equity. Multiculturalism and anti-racism education gives students learning experiences that are intended to enhance their social, emotional, aesthetic, artistic, physical, and intellectual development. It provides learners with the tools of social literacy and skills for effective cross-cultural interaction with diverse cultures. It also recognizes the importance of collaboration between students, parents, educators, and communities working toward social justice in the education system.

The key goals of multiculturalism and anti-racism education are:

- to enhance understanding of and respect for cultural diversity
- to increase creative intercultural communication in a pluralistic society
- to provide equal opportunities for educational achievement by all learners, regardless of culture, national origin, religion, or social class
- to develop self-worth, respect for oneself and others, and social responsibility
- to combat and eliminate stereotyping, prejudice, discrimination, and other forms of racism
- to include the experiences of all students in school curricula

Examples of curriculum integration include:

Fine Arts—examining ways in which music, dance, drama, and visual arts portray and influence cultural experiences

Humanities—identifying similarities and differences within cultural groups' lifestyles, histories, values, and beliefs

Mathematics or Science—recognizing that individuals and cultural groups have used both diverse and common methods to compute, to record numerical facts, and to measure

Physical Education—developing an appreciation of games and dances from diverse cultural groups

This summary is derived from *Multicultural and Anti-Racism Education—Planning Guide (Draft),* developed in the Social Equity Branch in 1994.

SCIENCE-TECHNOLOGY-SOCIETY

Science-Technology-Society (STS) addresses our understanding of inventions and discoveries and how science and technology affect the well-being of individuals and our global society.

The study of STS includes:

- the contributions of technology to scientific knowledge and vice versa
- the notion that science and technology are expressions of history, culture, and a range of personal factors
- the processes of science and technology such as experimentation, innovation, and invention
- the development of a conscious awareness of ethics, choices, and participation in science and technology

Value of Integrating STS

The aim of STS is to enable learners to investigate, analyse, understand, and experience the dynamic interconnection of science, technology, and human and natural systems.

The study of STS in a variety of subjects gives students opportunities to:

- discover knowledge and develop skills to foster critical and responsive attitudes toward innovation
- apply tools, processes, and strategies for actively challenging emerging issues
- identify and consider the evolution of scientific discovery, technological change, and human understanding over time, in the context of many societal and individual factors
- develop a conscious awareness of personal values, decisions, and responsible actions about science and technology
- explore scientific processes and technological solutions
- contribute to responsible and creative solutions using science and technology

The organizing principles of STS are: Human and Natural Systems, Inventions and Discoveries, Tools and Processes, and Society and Change. Each organizer may be developed through a variety of contexts, such as the economy, environment, ethics, social structures, culture, politics, and education. Each context provides a unique perspective for exploring the critical relationships that exist and the challenges we face as individuals and as a global society.

Examples of curriculum integration include:

Music—recognizing that demands generated by musicians have led to the development of new technologies and processes (e.g., digital recording; music, music notation and composition software; acoustic engineering), and

that music reflects the social impact of scientific and technological developments

English Language Arts—analysing the recent influence of technologies on listening, speaking, and writing (e.g., CDs, voice mail, computer-generated speech)

Physical Education—studying how technology has affected our understanding of the relationship between activity and well-being

This summary is derived from *Science-Technology-Society—A Conceptual Framework,* Curriculum Branch, 1994.

SPECIAL NEEDS

Students with special needs have disabilities of an intellectual, physical, sensory, emotional, or behavioural nature; or have learning disabilities; or have exceptional gifts or talents. Although hearing impairments or deafness, physical disabilities, intellectual disabilities, and other special needs may limit the extent to which some students can participate, teachers can develop creative ways to include these students in the study of music.

All students can benefit from an inclusive learning environment that is enriched by the diversity of the people within it. Opportunities for success are enhanced when provincial learning outcomes and resources are developed with regard for a wide range of student needs, learning styles, and modes of expression.

Educators can assist in creating more inclusive learning environments by introducing the following:

- activities that focus on development and mastery of foundational skills (basic literacy)
- a range of co-operative learning activities and experiences in the school and community, including the application of practical, hands-on skills in a variety of settings
- references to specialized learning resources, equipment, and technology
- ways to accommodate special needs (e.g., incorporating adaptations and extensions to content, process, product, pacing, and learning environment; suggesting alternative methodologies or strategies; making references to special services)
- a variety of ways, other than through paper-and-pencil tasks, for students to demonstrate learning (e.g., dramatizing events to demonstrate understanding of a poem; recording observations in science by drawing, composing or performing a music piece or dance, or by creating a work of art)
- promotion of the capabilities and contributions of children and adults with special needs
- participation in physical activity

All students can work toward achievement of the provincial learning outcomes. Many students with special needs learn what all students are expected to learn. In some cases the student's needs and abilities require that education programs be adapted or modified. A student's program may include regular instruction in some subjects, modified instruction in others, and adapted instruction in still others. Adaptations and modifications are specified in the student's Individual Education Plan (IEP).

Adapted Programs

An adapted program addresses the learning outcomes of the prescribed curriculum but provides adaptations so the student can participate in the program. These adaptations may include alternative formats for resources (e.g., Braille, books-on-tape), instructional strategies (e.g., use of interpret-

ers, visual cues, learning aids), and assessment procedures (e.g., oral exams, additional time). Adaptations may also be made in areas such as skill sequence, pacing, methodology, materials, technology, equipment, services, and setting. Students on adapted programs are assessed using the curriculum standards and can receive full credit.

Modified Programs

A modified program has learning outcomes that are substantially different from the prescribed curriculum and specifically selected to meet the student's special needs. For example, a Grade 5 student in language arts may be working on recognizing common signs and using the telephone. A student on a modified program is assessed in relation to the goals and objectives established in the student's IEP.

Ministry Resources for Teachers of Students with Special Needs

The following publications are currently available from the Learning Resources Branch or are under development and will be made available soon:

The Universal Playground: A Planning Guide (Ministry of Education, 1991, FCG 129)

Hard of Hearing and Deaf Students—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1994, RB0033)

Special Education Services—A Manual of Policies, Procedures and Guidelines (Ministry of Education, 1995)

I.E.P. Planning Resource (Ministry of Education, 1995)

Students with Visual Impairments—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Gifted Students—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Students with Intellectual Disabilities: A Resource Guide to Support Teachers (Ministry of Education, 1995)

Teaching for Student Differences—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Resource Handbook for Adapted Curriculum Software (Ministry of Education, 1995)

Awareness Series (Ministry of Education, 1995)

This summary is derived from the *Handbook for Curriculum Developers,* February 1994, and *Special Education Services—A Manual of Policies, Procedures and Guidelines,* June 1995.

Appendix D
Assessment and Evaluation

ABOUT THIS APPENDIX

Prescribed learning outcomes, expressed in measurable terms, provide the basis for the development of learning activities, and assessment and evaluation strategies. After a general discussion of assessment and evaluation, this appendix uses sample evaluation plans to show how activities, assessment, and evaluation might come together in a particular music education program. The generic assessment and evaluation tools at the end of this appendix provide further planning support for teachers.

ASSESSMENT AND EVALUATION

Assessment is the systematic gathering of information about what students know, are able to do, and are working toward. Assessment methods include: student self-assessments, reviews of performance, portfolio assessments, and conferencing. Assessment tools may include observation, daily practice assignments, quizzes, samples of student work, pencil-and-paper tests, holistic rating scales, projects, and oral and written reports.

Student performance is evaluated from the information collected through assessment activities. Teachers use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish, to make judgments about student performance in relation to prescribed learning outcomes.

Students benefit most when evaluation is provided on a regular, ongoing basis. When evaluation is seen as an opportunity to promote learning rather than as a final judgment, it shows learners their strengths and suggests how they can develop further. Students can use this information to redirect efforts, make plans, and establish future learning goals.

Evaluation may take different forms, depending on the purpose.

- Criterion-referenced evaluation should be used to evaluate student performance in classrooms. It is referenced to criteria based on learning outcomes described in the provincial curriculum. The criteria reflect a student's performance based on specific learning activities. When a student's program is substantially modified, evaluation may be referenced to individual goals. These modifications are recorded in an Individual Education Plan (IEP).
- Norm-referenced evaluation is used for large-scale system assessments; it is not to be used for classroom assessment. A classroom does not provide a large enough reference group for a norm-referenced evaluation system. Norm-referenced evaluation compares student achievement to that of others rather than comparing how well a student meets the criteria of a specified set of learning outcomes.

Criterion-Referenced Evaluation

In criterion-referenced evaluation, a student's performance is compared to established criteria rather than to the performance of other students. Evaluation referenced to prescribed curriculum requires that criteria are established based on the learning outcomes listed under the curriculum organizers for Music 8 to 10.

Criteria are the basis of evaluating student progress; they identify the critical aspects of a performance or a product that describe in specific terms what is involved in meeting the learning outcomes. Criteria can be used

to evaluate student performance in relation to learning outcomes. For example, weighting criteria, using rating scales, or performance rubrics (reference sets) are three ways that student performance can be evaluated using criteria.

Samples of student performance should reflect learning outcomes and identified criteria. The samples clarify and make explicit the link between evaluation and learning outcomes, criteria, and assessment. Where a student's performance is not a product, and therefore not reproducible, a description of the performance sample should be provided.

Criterion-referenced evaluation may be based on these steps:

1. Identify the expected learning outcomes (as stated in the Integrated Resource Package).
2. Identify the key learning objectives for instruction and learning.
3. Establish and set criteria. Involve students, when appropriate, in establishing criteria.
4. Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
5. Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
6. Provide examples of the desired levels of performance.
7. Implement the learning activities.
8. Use various assessment methods based on the particular assignment and student.
9. Review the assessment data, and evaluate each student's level of performance or quality of work in relation to criteria.
10. Report the results of the evaluations to students and parents.

Formal Reporting of Student Learning

Legislation requires that teachers provide parents with three formal reports each year. The following are guidelines and suggestions for assigning letter grades. Letter grades are used to indicate a student's level of performance in relation to expected learning outcomes. They may be assigned for an activity, a unit of study, a term, as a final grade at the end of the year, or at the completion of a course or subject.

The assignment of letter grades may be based on these steps:

1. Identify learning outcomes for the activity and unit to make clear what the student is expected to know and be able to do. The provincial curriculum prescribes broad learning outcomes. From these, the teacher establishes more specific outcomes for the learning activities.
2. Establish specific criteria for the unit and activity. It is helpful for students to be involved in establishing criteria. In this way, they understand what is expected of them.
3. Develop different levels of performance or models. Students are more likely to be successful when they clearly understand the criteria and the level of performance expected.
4. Students participate in learning activities to allow them to practise the skills and acquire the required knowledge. Feedback is provided to help the students

continue their learning. Practice exercises help students meet the criteria and achieve the expected level of performance. Results from practice exercises support the student's learning but should not contribute to the term evaluation or final letter grade.

5. Give students opportunities to demonstrate their learning. Teachers may have students represent their learning in a variety of ways. Assessment data may be collected from tests, teacher observations, conferences, student self-assessments, written assignments, portfolios, or performance tasks.
6. Evaluate students' levels of performance in relation to the criteria. Base the evaluation of each student's performance on the assessment data collected and compare the data to the established criteria.
7. The teacher assigns a letter grade for a set of activities. The letter grade indicates how well the criteria were met. Teachers often include written feedback to students along with the letter grade. In this way, students gain information necessary to continue their learning.

ASSESSMENT AND EVALUATION IN MUSIC EDUCATION

Music education is an integrated program; assessment and evaluation should therefore reflect outcomes in all three curriculum organizers. For example, while evaluating Structure skills and concepts, teachers should also evaluate prescribed learning outcomes from Context and from Thoughts, Images, and Feelings.

Consistent feedback is particularly important to the successful development of music skills, and to the development of a positive and enthusiastic attitude toward lifelong involvement in music. Helping students set goals and objectives for their own artistic and technical development and lifestyle choices, and then working with them to monitor their progress, are important responsibilities of all music teachers.

Challenging oneself personally and exploring new ideas and learning styles are essential factors in artistic development. This process of exploration may be intimidating for students in that the final product or presentation may not meet the desired quality standard they might have achieved if they had "played it safe" and worked in a more repetitive or familiar way. Students may be reluctant to challenge themselves or take risks with their work if they know that the end product will always be on display or presented to others publicly. While they should be encouraged to take pride in their artistic products, the creative problem-solving process is equal in importance to the resulting product. Much of the daily work in arts education will be process oriented; therefore, it should be made clear to students that these processes are valued as much as public presentations. Whenever students' work is to be performed formally or publicly, it is essential that the students be involved in the selection and decision-making process.

Assessment should be carried out in a variety of genres and contexts which are articulated in this curriculum. Students particularly benefit when they participate in developing the assessment criteria. Tools and techniques include:

- holistic rating scales
- journal entries
- music portfolios
- teacher-student conferences
- participation records
- practice records

- planning and goal-setting worksheets and exercises
- short- and long-term observation reports
- checklists
- self-assessment tools
- peer assessment tools
- performance- and skill-testing exercises and drills
- creative process anecdotal reports
- projects
- pencil-and-paper tests

Student Journals

Journal writing is an integral part of instruction and assessment in the music classroom. Student journals are a powerful tool for encouraging students to reflect on their experiences. Journals may be fairly structured, or they may be a general review of the events of the week in the music class. Entries may comment on a specific activity or topic or provide a broad reflection on progress or an issue.

Journals are an important aspect of communication between the student and teacher. Students may ask questions, indicate successes, or identify areas where they need further assistance to develop skills.

The journal can take many forms. It may be used to reflect on activities within a class unit, or to look at an issue of importance to students. It can be a reflection of the work in music classes, or an exploration of the world of the music student.

Questions posed can focus journal writing activities to assist students' understanding of their experiences in music. Focus questions could include:

- What did we do in class today?
- What did you learn from the activities?
- What did you learn about yourself?
- What did you like or dislike about the activities?
- What solutions or approaches to a problem did you use?
- What special adjustments of considerations would you make for a different situation?
- What would make you lose interest in a performance?
- What images or feelings were evoked during today's activities?
- What plans do you have for applying what you have learned today in your future music activities?

Journals may also include poems, artwork, stories, or anything else that reflects students' thoughts or feelings about themselves and their work.

Teachers can respond to student journals in a letter, with a short comment in the journal, or verbally to the student.

Portfolios

A portfolio is a purposeful collection of a student's work that shows the student's effort, progress, and achievement over time. Portfolios can be designed for a variety of purposes. They can motivate students, encourage parental participation, and provide direct evidence of student progress. Before using a portfolio approach to evaluation, the teacher should consider the following questions:

- What are the applied tasks for which the portfolio will serve as a record?
- What should be included in a portfolio?
- In what ways should students be involved in the process of answering the previous questions?

The teacher and student can use a planning sheet for determining and clarifying the purpose, design, and construction of a student portfolio.

Music portfolios might contain:

- a daily record in a double-entry journal format (What I Did, How I Felt)
- daily self-assessments
- analysis and critique of videos, films, concerts, performances
- background information on cultural and historical context, instruments, biographical information (of composer, musician)
- evaluation of peers' performances
- self-evaluation of skills based on recorded performances
- self-assessment of contributions to group work
- original artwork, poetry, and so forth
- notations of music learned or created
- organization: table of contents, introductory autobiography, and so forth
- work from related subject areas (e.g., dance, drama, visual arts, social studies, English language arts)
- teacher's comments, checklists, and rating scales

Questions such as the following can stimulate and guide students' self-assessment of their portfolios:

- What strengths or successes in the work stand out?
- Analyse one piece of work that was not successful for you. Why didn't it work? What might have helped? What did you learn from doing it?
- What techniques or strategies are you most interested in refining? Make a plan that indicates what to do, how to get support, and where to go to get that support.
- What ideas do you like to work with? Have you always been interested in these ideas? How has the meaning in your work changed?
- When you look ahead, what role do you see in your life for music?

Student-Teacher Conferences

Conferences can provide valuable information about students' understanding, thoughts, and feelings about music education. Conferences may give the student an opportunity to reflect on the unit of study and the teacher a chance to gather information about the student's knowledge and attitudes, as well as to diagnose student needs. Conferences may take the form of a planned sequence of questions which lead to an open-ended discussion or they may require independent completion of specific questions. Informal conferences between the teacher and student should take place on a regular basis throughout instruction.

Observation Sheets

Observation sheets may be used to assess students during individual or co-operative activities. Teachers should focus their assessment by selecting only a few attributes for each observation. This information is useful when reporting on individual student progress.

Planning and Goal-Setting Worksheets

Setting individual goals for progress in music education is an important assessment strategy. Planning and goal-setting worksheets—including reflections on physical interests and abilities—and specifying both short- and long-term goals can be a basis for students' progress in the various units of a music program.

Checklists

Checklists allow the teacher to observe the entire class "at a glance." They provide a quick reference for keeping track of specific information about student attitudes, knowledge and skills. Checklists allow the teacher

to create an individual record-keeping system organized in a variety of ways. Information might include date, skill-proficiency legends, or a simple check mark identifying a *yes* or *no*. Checklists can be useful in developing a learning profile of a child that indicates growth over time. Checklists may be created to gather information about student co-operation, participation, attitude, leadership, or skill development.

EVALUATION SAMPLES

The samples on the following pages illustrate the process a teacher might use in applying criterion-referenced evaluation in Music. The samples represent a broad use of criterion-referenced evaluation, including individual pieces of work, units of study, and work completed over the course of a term.

There are three key stages to the process:

- planning for assessment and evaluation
- defining the criteria
- assessing and evaluating student performance

Planning for Assessment and Evaluation

This section outlines:

- background information to explain the classroom context
- instructional tasks
- opportunities that students were given to practise learning
- feedback and support that was offered students by the teacher
- ways in which the teacher prepared students for the assessment

Defining the Criteria

This section illustrates the specific criteria, which are based on:

- learning outcomes
- assessment tasks
- various reference sets

Assessing and Evaluating Student Performance

This section includes:

- assessment tasks or activities
- support that the teacher offered students
- tools and methods used to gather the assessment information
- ways the criteria were used to evaluate the student performance

GRADE 8

Topic: *Blues Guitar*

Prescribed Learning Outcomes:

Structure

It is expected that students will:

- apply an increasing range of tempos, dynamics, articulation, and timbres in classroom repertoire
- create, notate, and perform melodic patterns
- identify the tonal centres in a variety of melodies
- identify an expanded variety of music forms

Thoughts, Images, and Feelings

It is expected that students will:

- demonstrate respect for the thoughts, images, feelings, and music choices of others
- represent thoughts, images, and feelings derived from a music experience

Context

It is expected that students will:

- use skills and attitudes appropriate to a range of music experiences in a variety of venues as performer, participant, and audience

PLANNING FOR ASSESSMENT AND EVALUATION

The students in this sample were enrolled in a music program emphasizing the use and performance of the guitar and have varying skill development.

- The teacher presented various examples of blues music to the students (e.g., "I'm Tore Down" from *From the Cradle,* by Eric Clapton). Students analysed the music, compared similarities and differences, and discussed the pattern of blues lyrics. The class discussed the thoughts, images, and feelings the music evoked. Students then listened to their own selection of blues music and wrote a journal entry about the thoughts, images, and feelings evoked by their selection. In their journal, students wrote an original set of blues lyrics.
- Students listened to examples of blues music and identified the pattern and length of chord progressions. Students practised with their instruments a standard 12-bar blues chord progression in the key of A major, a standard 16-bar blues chord progression in the key of A major, and an A minor pentatonic scale. Students formed groups of two or three and practised improvising, using the scales and blues patterns they had learned.
- The teacher provided instruction, modelling, guidance, and feedback to students on an ongoing basis. The teacher based the assessment and evaluation of this unit on a listening quiz, performance of the blues patterns and scale, group performance, observation of small group work, and journal entries.

DEFINING THE CRITERIA

Listening Quiz

To what extent does the student:

- identify the tonal centre of a blues melody
- identify the chord changes and turnarounds from listening examples

Individual Performance

To what extent does the student:

- perform from memory the A minor pentatonic scale
- demonstrate correct playing position, including right hand and left hand techniques
- use consistent time when playing a scale
- perform chord changes in a fluid manner for 12- and 16-bar blues progressions in the key of A major

Group Performance

To what extent does the student:

- demonstrate correct playing position, including right hand and left hand techniques
- perform the notes accurately
- interpret the rhythms correctly and uniformly
- perform appropriate blues articulations in an improvised solo (e.g., pitch blend, hammer-on, pull-off, glissando)
- select appropriate chord tones or blue notes in an improvised solo

Small Group Work

To what extent does the student:

- encourage group members and other groups by listening attentively, identifying positives in peers' performances, and giving guidance and helpful suggestions
- provide appropriate audience behaviour: facing the performer, active listening, appropriate eye contact, accepting posture, appreciative gestures
- provide constructive feedback that reinforces the positive; provide realistic and helpful suggestions in a non-judgmental fashion

Journal

To what extent does the student:

- describe the thoughts, images, and feelings the blues evoke, providing personal insights, connections to their experiences, and metaphorical analogies
- follow the standard pattern for blues lyrics, incorporating into their lyric one or more personal messages, feelings, or experiences

ASSESSING AND EVALUATING STUDENT PERFORMANCE

Based on the above criteria, the teacher developed a variety of performance scales to assess and evaluate the students' listening exercises, individual and group performances, and journals (see following pages). In addition, the teacher used the reference set *Group Communication Skills* to assess the students' small group work. The teacher conferenced with the students and provided feedback.

Listening Exercise	Rating
• identifies the tonal centre of a blues melody	
• identifies the chord changes and turnarounds from listening examples	

Key: **4**—consistently: given a variety of melodies and with alternate chord changes
3—usually: in most common melodies and chord changes
2—sometimes: with support is able to identify tonal centres and chord changes when prompted
1—not able to identify tonal centres or chord changes

Group Performance

- performs from memory the A minor pentatonic scale

1 2 3 2 1

- demonstates correct playing position, including right hand and left hand techniques

1 2 3 2 1

- uses consistent time when playing a scale

1 2 3 2 1

- performs chord changes for 12- and 16-bar blues progressions in the key of A major in a fluid manner

1 2 3 2 1

- performs appropriate blues articulations

1 2 3 2 1

- selects appropriate chord tones or blue notes

1 2 3 2 1

Key: **1**—unable to demonstrate; needs further instruction
2—demonstrates limited use; is aware of the how to perform the skills; requires more practice time
3—uses appropriately; is able to demonstrate competent use
2—uses somewhat appropriately; is able to demonstrate competent use but tends to overuse the skill
1—uses inappropriately; needs intervention to correct

Performance of Improvisations, Scales, and Chord Changes

- accurate notes

  1 2 3 2 1

- rhythms (right hand technique)

  1 2 3 2 1

- left hand technique

  1 2 3 2 1

- chord tones, blue notes

  1 2 3 2 1

- intonation

  1 2 3 2 1

Key: **4**—consistently performs skill accurately
3—usually performs skill accurately
2—sometimes performs skill accurately
1—rarely performs skill accurately

Journal: Thoughts, Images, and Feelings

3—Demonstrates in-depth understanding and clarity of thought. Insights show personal connection. Explains in depth the personal emotional impact of the blues. Provides analogies that create vivid images in the mind of the reader. Lyrics send a powerful message.

2—Demonstrates some depth of understanding, but is somewhat vague. Insights show a personal connection on a surface level. Includes some explanation about their emotional feelings. Provides analogies. Lyrics have a message or explain personal feelings or both.

1—Demonstrates little depth of understanding. Personal connections are not apparent. Thoughts and feelings are on a surface level. No analogies are provided. Lyrics have meaning but do not communicate a deeper message.

GRADE 8

Topic: *Music Composition*

Prescribed Learning Outcomes:

Structure

It is expected that students will:

- create, notate, and perform melodic patterns
- create, notate, and perform rhythms in a variety of metres
- apply an understanding of melodic direction and contour to expressive phrasing
- apply an increasing range of tempos, dynamics, articulation, and timbres in classroom repertoire
- apply a variety of music forms and principles of design to composition

Thoughts, Images, and Feelings

It is expected that students will:

- apply the elements of rhythm, melody, and expression to interpret and represent a broad range of thoughts, images, and feelings

Context

It is expected that students will:

- demonstrate ability to provide and accept constructive feedback

PLANNING FOR ASSESSMENT AND EVALUATION

The students in this sample were enrolled in a general music course. The sample would also work for a performance-based music course such as band, choir, or strings. Computer technology (e.g., computer with sound card, MIDI interface, keyboard synthesizer or other sound-generating device, scoring and sequencing software) would enhance the learning.

- The teacher had students watch a short video without any sound. The class discussed the thoughts, images, and feelings evoked by the video and, in small groups, brainstormed the different timbres that might be represented. Small groups created a soundtrack using a selection of non-traditional musical sounds (synthetic and natural), and traditional electronic and acoustic musical sounds to represent the thoughts, images, and feelings evoked by the video.
- The teacher introduced the concept of tonal centres to the class. In small groups, students experimented with the creation of different chords, with each student performing a different degree of a major scale. From their experimentation, each group selected three triads with differing harmonic sounds and performed them for the class.
- The teacher demonstrated the use of a scoring program on a computer. Over several weeks, students took turns working on the computer to write a melodic composition and 4–8 measure composition, using half, quarter, and eighth notes on the degrees of a major scale to represent a melodic contour, created and graphed beforehand by the student.
- The teacher demonstrated the use of a sequencing program on a computer. Over several weeks, students took turns, working in groups of three, writing a rhythmic composition. The composition consisted of 8–16 measures with three separate tracks, each one using a different timbre.

Small groups brainstormed rhythmic patterns to use in the composition. Collaboratively, students chose a form to structure the composition (e.g., AB, ABA, rondo). Individually, students then composed their own tracks, first writing the rhythm out by hand, then recording the track on the sequence. Groups listened to the compositions and gave each other written, constructive feedback on the tracks, both individually and as a whole composition. The students re-recorded the tracks, incorporating necessary changes as a result of the feedback. The compositions were performed for the rest of the class at the end of the unit.

DEFINING THE CRITERIA

Individual and Group Compositions

To what extent does the student:

- create an expressive phrase using:
  - a graphic contour line
  - a notated melodic representation of this line
- include definite form in composition
- use accurate rhythmic and melodic notation
- use principles of design effectively to create a unified composition
- use the structural elements in subtle and meaningful ways
- develop ideas and correct errors from rough draft to final copy
- give supportive and helpful suggestions to classmates
- receive constructive feedback, incorporating necessary changes
- incorporate originality in composition

Small Group Soundtracks

To what extent does the group:

- use a variety of sound sources (e.g., synthetic, natural, traditional), matching the sounds to the intent of the music
- make connections among the thoughts, images, and feelings evoked in the video and replicate them musically in the sounds chosen for the soundtrack
- make use of the elements of expression to reflect the thoughts, images, and feelings evoked by the video.

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher used the above criteria to develop performance scales to assess and evaluate the small group soundtracks and the individual and small group compositions.

Individual and Group Compositions	Rating
• creates an expressive phrase using: - a graphic contour line - a notated melodic representation of this line	
• demonstrates a definite form in composition	
• demonstrates accurate rhythmic and melodic notations	
• uses the principles of design effectively to create a unified composition	
• uses the structural elements in subtle and meaningful ways	
• demonstrates extensive development of ideas and correction of errors, from rough draft to final copy	
• gives supportive and helpful suggestions to classmates	
• receives constructive feedback, incorporating necessary changes	
• incorporates originality in composition	

Key: **3**—demonstrates skills or behaviours consistently, accurately, and in meaningful ways

2—usually demonstrates skills or behaviours with infrequent errors; is beginning to apply skills and techniques in meaningful ways

1—is not able yet to demonstrate skills or behaviours; further practice and instruction needed

Soundtracks

3—includes a wide variety of sound sources, representing synthetic, natural, and traditional musical sounds in unique and original ways; effectively chooses the sound source to match the intent, and clearly articulates the connections among the thoughts, images, and feelings in the video and the music; uses most of the elements of expression in ways that reflect the thoughts, images, and feelings in the video and show a clear understanding of their effective use

2—includes a wide variety of sound sources; evidence of a connection between the sound source and the thoughts, images, or feelings in the video; the elements of expression are used, but may not always reflect the thoughts, images, and feelings in the video

1—uses some sound sources; evidence of a connection between the sound source and the thoughts, images, or feelings may not always be present; is beginning to use the elements of expression, but the match may not always reflect the intent

GRADE 8

Topic: *Thoughts, Images, and Feelings in Popular Music*

Prescribed Learning Outcomes:

Structure

It is expected that students will:

- apply an understanding of melodic direction and contour to expressive phrasing

Thoughts, Images, and Feelings

It is expected that students will:

- represent thoughts, images, and feelings derived from a music experience
- demonstrate a willingness to share personal insights arising from experiences with music
- defend personal music choices, demonstrating awareness of the thoughts, images, and feelings that the music expresses
- demonstrate respect for the thoughts, images, feelings, and music choices of others

PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher provided opportunities for students to listen to a variety of popular songs, to analyse the music, and to discuss the thoughts, images, and feelings evoked by the music. Each group constructed a question for debate, such as, "Is the music appropriate for the lyrics?" or "Should some thoughts, images, and feelings (e.g., violence, sexism, racism) not be expressed in music?" Students negotiated with each other to determine the questions to be debated.
- Students listened to a popular song of their choice and wrote an analysis of the thoughts, images, and feelings evoked by the music. They analysed the melodies in the song for contour and for their effect on feelings evoked by the music. On a chart, they represented the melody using a graph, and the thoughts, images, and feelings using line, colour, or invented symbols. Students explained their choices and invented new lyrics, changing the thoughts, images, and feelings evoked by the original lyrics.
- Students listened to a variety of arrangements of the same piece of music (e.g., piano, orchestra, and electronic arrangements of *Pictures at an Exhibition* and *Georgia on my Mind* as performed by Michael Bolton, Ray Charles, and Willie Nelson). In their journals, students analysed and compared the thoughts, images, and feelings evoked by different arrangements of the same piece of music.
- Assessment and evaluation for the unit was based on the debates, individual song analyses, and entries in their journals.

DEFINING THE CRITERIA

Debate

To what extent does the student:

- explain personal connections and experiences felt as a result of the music
- describe the thoughts, feelings, and images the music evokes in ways that are unique and personal, providing rationale and support from the music
- provide counter-arguments that are logical and have an explanation grounded in the music
- use musical terms to describe the music
- show respect for the thoughts, images, and feelings of others by actively listening, making eye contact with the speaker, keeping extraneous noise to a minimum, and using non-threatening body language.

Song Analysis

To what extent does the student:

- analyse melodic contour and the thoughts, images, and feelings evoked by the music by detailing specific components of the music
- use supporting evidence from the music to describe personal reactions to the composers' choices
- use line, colour, or invented symbols in the chart in ways that support the analysis and show a match to the thoughts, feelings, and images evoked by the music
- use lyrics that contrast with the thoughts, feelings, and images of the original lyrics
- match lyrics to the contour of the melody to give impact to important words and phrases

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher assessed and evaluated each student's performance using a performance scale for the debate, song analysis, and journal entries. In addition, the teacher referred to the *Group Communications Skills* reference set to assess the work done in small groups.

Debate	Rating
• explains personal connections and experiences felt as a result of the music	
• describes the thoughts, feelings, and images the music evokes in ways that are unique and personal, providing rationale and support from the music	
• provides counter-arguments that are logical and have an explanation grounded in the music	
• uses musical terms to describe the music	
• shows respect for the thoughts, images, and feelings of others by actively listening, making eye contact with speaker, keeping extraneous noise to a minimum, and using non-threatening body language	

Key: **4**—consistently
3—usually
2—somewhat
1—occasionally

Performance Scale for the Song Analysis and Journal Entries

3— demonstrates in-depth understanding and clarity of thought; uses supporting evidence from the music in ways that convince and offer new insights; uses a variety of music terms to describe the music; uses new lyrics matched to the melodic contours in ways that suggest personal reactions, are pleasing and interesting, and evoke different feelings than the original

2— demonstrates some depth of understanding, but is vague; uses supporting evidence from the music to represent thinking; uses common music terms to describe the music; uses new lyrics matched to the melodic contours

1— demonstrates little depth of understanding and is unclear when explaining analysis; finds limited support for ideas from the music; uses occasional music vocabulary to describe the music; new lyrics are not always matched to the melodic contours

GRADE 9

Topic: *Band—Scales and Sectional Work*

Prescribed Learning Outcomes:

Structure

It is expected that students will:

- create, perform, and notate rhythms in a variety of metres
- demonstrate an ability to enhance tuning by altering pitch
- read and maintain a part accurately within complex harmonies and textures
- apply an increasing range of dynamics, tempos, timbres, and articulations in classroom repertoire

PLANNING FOR ASSESSMENT AND EVALUATION

Students in this sample had previous experience using their instruments.

- Students practised and performed major scales using various performance metres such as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{8}$, and $\frac{12}{8}$. The teacher provided instruction using classroom materials, method books, computer software, and teacher-created resources.
- Students participated in tuning their instruments, section by section, learning to discriminate between *flat* and *sharp*. They practised altering the tuning of their instruments through conventional means: adjusting posture, embouchure, and air supply. The teacher demonstrated and provided feedback to individual students as necessary.
- Students participated in small groups containing like instruments: brass, woodwinds, percussion, clarinets, flutes, and so on. Students practised the current repertoire and took turns conducting the group. Each group made collaborative choices concerning dynamics and articulation. The teacher worked with each group, providing guidance and feedback when needed. The students used the criteria developed by the class to assess their own work on an ongoing basis.
- The teacher based assessment and evaluation of these activities on the students' performances of scales, the small group performances, and the students' self-assessments.

DEFINING THE CRITERIA

Scales

To what extent does the student:

- accurately perform the scale
- accurately perform the strong and weak beats of different metres
- perform at a speed that matches the suggested tempo markings
- show awareness of intonation considerations (e.g., melodic, harmonic)
- alter tuning through embouchure control
- achieve tone quality that is focussed, full, open, resonant, consistent, and well controlled

Ensemble Selections

To what extent does the student:

- maintain an independent part within the context of the entire ensemble
- blend with the rest of the ensemble
- balance with the rest of the ensemble
- perform in tune with the rest of the ensemble
- maintain rhythmic accuracy with the rest of the ensemble in a variety of metres, tempos, and tempo variations (e.g., rubato, allargando)

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher used the Technical Skills rating scale (based on the criteria) to assess and evaluate the students' performances of the scales. The ensemble performance was assessed and evaluated using a performance scale based on the criteria.

Technical Skills	Rating
• performs the scale	
• performs the strong and weak beats of different metres	
• performs at a speed that matches the suggested tempo marking	
• shows awareness of intonation considerations (e.g., melodic, harmonic)	
• alters tuning through embouchure control	
• achieves tone quality that is focussed, full, open, resonant, consistent, and well controlled	

Key: **4**—always performs skill accurately
3—usually performs skill accurately
2—sometimes performs skill accurately
1—rarely performs skill accurately

Group Performance and Group Project

3—Ensemble cohesiveness is outstanding at all times. Rhythm and notes are accurate and precise, and instruments are well tuned. Superior listening and adjustment skills are shown. Blend and balance are maintained at all times, both within and between sections. Tone is well focussed, consistent, and uniform in texture, colour, and sonority. Technical facility is superb. Superior flexibility and dexterity are exhibited by entire ensemble. Players exhibit a thorough understanding of style, tempo, and interpretation. Phrasing is always natural and uniformly performed by all sections or individuals.

2—Rhythm, tempo, and notes are accurate, and instruments are well tuned. Problems sometimes occur in range or volume extremes and in difficult passages and situations but are of short duration or are quickly corrected. Listening is good, showing an ability to correct most problems. Excellent tone is achieved most of the time. Tonal balance is almost always uniform and consistent. Lapses and problems are infrequent and usually occur in more demanding musical passages. Phrasing is thorough and natural most of the time.

1—Rhythm and notes are performed accurately most of the time, with problems occurring within the finer details of more complex patterns and structures. Instruments are tuned relatively well. Intonation is often good, with a few inconsistencies. Players attempt to correct problems. Tone quality is usually good, with uniform colour and texture demonstrated in less demanding passages. Phrasing is basic, uniform, and consistent some of the time, but is not always natural.

GRADE 9

Topic: *Choir—Vocal Tone*

Prescribed Learning Outcomes:

Structure

It is expected that students will:

- demonstrate an ability to enhance tuning by altering pitch
- apply an increasing range of dynamics, tempos, timbres, and articulations in classroom repertoire
- evaluate the use of the elements of expression in performing and listening repertoire
- describe the elements of expression using appropriate music terminology

Context

It is expected that students will:

- compare and contrast music from a range of historical and cultural contexts, including their interrelationships
- use skills and attitudes appropriate to a range of music experiences in a variety of venues as performer, participant, and audience

PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher discussed different vocal tones (e.g., bright, dark) for the vowel sounds *ah, eh, ee, oh,* and *oo.* Students formed into groups of three and practised matching vowel sounds with each other, using two shapes for each vowel sound. Each group chose three pitches (high, medium, and low) within the students' range. The groups of three then joined to create groups of six and practised the same task. The larger groups performed for the class.
- The teacher provided recordings of vocal music from a variety of cultures and historical time periods, using a wide range of languages (e.g., Latin, French, an African language, an Asian language). Students listened to the recordings and analysed them for vowel sounds and vocal tone. The teacher introduced the phonetic alphabet, and the students identified and described the vowel sounds in the recordings in their journals with reference to this alphabet.
- Students in small groups created a performance project consisting of a familiar song performed in a variety of vocal tones, imitating the timbres of the listening selections. Each project had four contrasting vocal tones and a written set of lyrics, with the words written phonetically in each of the four different timbres. The projects were performed for the class.
- The teacher selected several compositions from a variety of cultures and historical time periods for the full ensemble to rehearse and perform. With assistance from the teacher, the groups made collaborative choices about vocal tone, specific vowel sounds within each composition, and the overall vocal tone for each composition they chose to work on. The teacher and students developed criteria for the performance. The teacher recorded the performance of the group and played it back to the students. In their journals, students completed self-evaluations of the performance based on the criteria.
- The teacher based the assessment and evaluation of each student on small group vowel-matching performances, small group projects, full group performances, and the journal entries.

DEFINING THE CRITERIA

Performance

To what extent does the student or group:

- accurately perform material incorporating music interpretation in:
  - pitch matching
  - vowel matching
  - breath support
  - rhythm
  - articulation (beginnings and endings of words)
  - dynamics
- select a wide variety of vocal tones, and perform the vocal tones consistently, accurately, and with appropriate tonal quality
- perform material with subtle nuances in dynamics, intonation, and phrasing
- identify positive aspects and areas for improvement, and incorporate changes
- communicate with the audience, demonstrating eye contact, a positive attitude, and a positive, accepting posture and deportment
- refrain from reacting negatively to musical mistakes made by self and others; continuing to perform
- acknowledge audience response with positive expression

Journal

To what extent does the student:

- use the phonetic alphabet correctly, matching sound to script
- identify and describe vocal tones from recordings
- use appropriate music terminology in all entries
- draw connections between different types of music

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher assessed the performances using a performance scale and a rating scale for the historical and cultural analysis.

Performance

4— Pitch, rhythm, breath support, and vowel shape are performed accurately, with precision and clarity, and flaws, if any, are very minor and quickly corrected. Articulation is consistent and uniform. Phrasing is always natural and uniformly performed by all sections in a clear, meaningful, and expressive way. Superior use of technique creates a sensitive, effective, and naturally communicated artistic performance. A thorough and stylistically valid interpretation is communicated throughout the performance. Concentration is superior, showing evidence that changes have been incorporated, and creating an extremely solid, polished performance. A relationship with the audience is apparent and well developed.

3— Pitch, rhythm, breath support, and vowel shape are performed accurately most of the time. Articulation is well developed and uniform, with weakness demonstrated by individuals only during complex passages. Phrasing is thorough and natural most of the time. A good demonstration of skills that transcend mechanical and technical aspects create artistic results most of the time. Interpretation is good, uniform, and meaningful. Some passages may be lacking in interpretation but do not detract considerably from otherwise excellent performance. Singers attempt

to incorporate changes. Concentration is excellent. Singers respond well to the director and demonstrate a relationship with the audience.

2—Pitch, rhythm, breath support, and vowel shape are performed accurately most of the time, with problems occurring within finer details of more complex patterns and structures. Articulation is good most of the time, but may not be consistent. Complex articulations lack clarity and control. Phrasing is basic, uniform, and consistent some of the time, but not always natural. Interpretation is meaningful and uniform some of the time. Style may be rigid and mechanical. Concentration is good, but occasionally inconsistent. Few changes have been incorporated. Singers pay attention to the director most of the time. A relationship with the audience is not always apparent.

1—Pitch, rhythm, breath support, and vowel shape are performed accurately in simple passages. Rhythmic inconsistencies are quite frequent. Articulation is correct some of the time. Phrasing is mostly mechanical and non-musical. Some attempts are made at altering dynamics, but with limited range. There is little communication of musical ideas. No attempt is made to conduct self-evaluation or to incorporate changes. Concentration seems to drift. Relationship with the audience is lacking.

Historical and Cultural Analysis	Rating
• uses the phonetic alphabet correctly, matching sound to script	
• identifies and describes vocal tones from recordings	
• uses appropriate music terminology in all entries	
• draws connections between different music	

Key: **4**—consistently
3—usually
2—sometimes
1—infrequently

GRADE 9

Topic: *Strings—Rhythms and Bowing Patterns*

Prescribed Learning Outcomes:

Structure

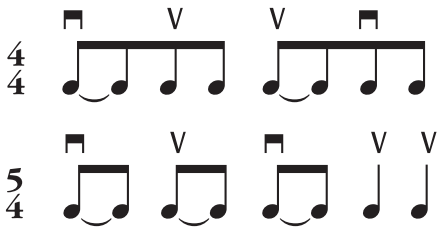
It is expected that students will:

- read and maintain a part accurately within complex harmonies and textures
- create, perform, and notate rhythms in a variety of metres
- apply an increasing range of dynamics, tempos, timbres, and articulations in classroom repertoire
- demonstrate an ability to enhance tuning by altering pitch

PLANNING FOR ASSESSMENT AND EVALUATION

This sample outlines the evaluation of students' techniques, focussing on intonation, bowing patterns, and rhythmic development. It is assumed that students have had previous experience on their instruments.

- Students performed major scales using whole and half notes, focussing on secure intonation, both individually and as an ensemble. The teacher and students provided feedback on the accuracy of intonation.
- Students practised and performed major scales and scale patterns (e.g., broken thirds, running thirds, arpeggios) using various performance metres such as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{8}$, and $\frac{12}{8}$, and rhythm and bowing patterns such as:



- Students participated in groups of like instruments (e.g., violins, violas, cellos). Students practised the current repertoire and took turns conducting the group. Each group made collaborative choices concerning bowing and articulation. The teacher worked with each group, providing guidance and feedback when needed. The students used assessment criteria developed by the teacher and students to conduct ongoing self-assessments. Each group achieved consensus on their bowing and articulation choices and presented them to the full ensemble.
- Assessment and evaluation of these activities were based on the students' performances of scales and teacher and student self-assessments of the small group repertoire process and performances.

DEFINING THE CRITERIA

Scales

To what extent does the student:

- play the scale accurately and with precision
- interpret rhythms correctly and uniformly
- perform the strong and weak beats of different metres accurately
- control difficult tuning situations
- control pitch in all registers
- show awareness of intonation considerations (e.g., melodic, harmonic)
- demonstrate accurate bowing
- demonstrate the ability to alter tuning while playing

Small Group Repertoire Performance

To what extent does the student:

- blend with the rest of the group
- balance with the rest of the group

- perform in tune with the rest of the group
- maintain rhythmic and bowing accuracy with the rest of the group in a variety of metres and tempos
- interpret the music and apply the appropriate style
- perform phrasing in a natural, expressive, and uniform way
- use musical techniques in an effective and sensitive way

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher used a rating scale to assess and evaluate students' individual performances and the groups' performances.

Technical Performance	Rating
• plays the scale	
• interprets rhythms	
• performs the strong and weak beats of different metres	
• controls difficult tuning situations	
• controls pitch in all registers	
• shows awareness of intonation considerations (e.g., melodic, harmonic)	
• demonstrates accurate bowing	
• demonstrates the ability to alter tuning while playing	

Key: **4**—always performs skill accurately
3—usually performs skill accurately
2—sometimes performs skill accurately
1—rarely performs skill accurately

Small Group Repertoire Performance	Rating
• blends with the rest of the group	
• balances with the rest of the group	
• performs in tune with the rest of the group	
• maintains rhythmic and bowing accuracy with the rest of the group in a variety of metres and tempos	
• interprets the music and applies the appropriate style	
• performs phrasing in a natural, expressive, and uniform way	
• uses musical techniques in an effective and sensitive way	

Comments:

Key: **4**—always performs expressively
3—usually performs expressively
2—sometimes performs expressively
1—rarely performs expressively

GRADE 10

Topic: *Preparation for a Concert Performance*

Prescribed Learning Outcomes:

Structure

It is expected that students will:

- create, perform, and notate complex rhythms in a variety of metres
- read and maintain a part accurately within complex harmonies and textures
- apply an increasing range of tempos, dynamics, articulation, and timbres in classroom repertoire
- analyse how the elements of expression are combined to achieve specific effects

Context

It is expected that students will:

- use skills and attitudes appropriate to a range of music experiences in a variety of venues as performer, participant, and audience
- demonstrate in-depth knowledge of at least one music career

PLANNING FOR ASSESSMENT AND EVALUATION

This sample shows the evaluation of students in an orchestra as they prepared for and performed a concert. The same approach would work for any performance group, such as a band or choir.

- The teacher provided recordings of compositions to be performed. Students listened to them and analysed them for dynamics, articulation, tempo, tone (timbre), and melodic phrasing. For their performance of the compositions, the students worked as a group to achieve consensus on critical choices concerning these elements of expression. The teacher conducted while students sang, hummed, or mimed their parts. The teacher recorded the students performing compositions on audiotape and videotape. Working in small groups, students critiqued their performances and provided constructive feedback.
- As a group, students developed a concert project, including: goals, a theme, a program, and a promotional package. They brainstormed criteria for the presentation of a successful concert (e.g., performer and audience etiquette, home practice, efficient rehearsals, technical needs, effective promotion). Students were assigned to small groups to formulate plans and implement tasks based on the criteria. Students kept journals and made regular entries about the process of preparing for the groups' performance, small group tasks, and the relationship of those tasks to music careers.
- Students were assessed and evaluated based on the groups' performance and project criteria, and student journals. Students also conducted self-assessments and peer assessments and provided feedback to each other.

DEFINING THE CRITERIA

Assessment criteria were developed by the class, working in conjunction with their teacher.

Group Performance

To what extent does the group:

- achieve tonal blend
- achieve balance between and within sections

- perform in tune
- maintain rhythmic accuracy in a variety of metres, tempos, and tempo variations (e.g., rubato, allargando)
- achieve dynamic contrast
- perform precise articulations

Group Project

To what extent do the individual and the group:

- make appropriate critical choices about articulation, dynamics, tone (timbre), and tempo
- blend as an ensemble
- balance between and within sections
- perform in tune as an ensemble
- maintain rhythmic accuracy as an ensemble in a variety of metres, tempos, and tempo variations (e.g., rubato, allargando)
- demonstrate appropriate performer and audience etiquette
- show commitment to the group by completing regular home practice and attending rehearsals
- interact, discuss ways to improve, come to a consensus, and incorporate changes into the performance
- complete their individual tasks, roles, and production responsibilities

Journal

To what extent does the student:

- make perceptive comments about large group and small group performances
- show personal insights into more effective ways to contribute to the group process
- acknowledge areas and ways to improve their skills
- identify strengths and talents and how they might apply to specific music careers

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher developed a performance scale based on the criteria to assess and evaluate students' group performances, projects, and journal entries.

Group Performance and Group Project Scale

4—Rhythmic accuracy, tempo, and note precision are excellent, and flaws, if any, are minor and quickly corrected. Tone quality is well focussed, full, open, resonant, and consistent. Articulation is consistent and uniform. Phrasing is always natural and uniformly performed by all sections in clear, meaningful, and expressive ways. Superior use of musical techniques creates a sensitive, effective, and naturally communicated artistic performance. A thorough and stylistically valid interpretation is communicated throughout the performance. Concentration is superior, showing evidence that changes have been incorporated, and creating an extremely solid, polished performance. A relationship with the audience is apparent and well developed.

3—Rhythm, tempo, and notes are accurate. Excellent tone is achieved most of the time, and lapses and problems are infrequent and usually occur during more demanding musical passages. Articulation is well developed and uniform, with weakness demonstrated by individuals only during complex passages. Phrasing is thorough and natural most of the time. There is a good demonstration of the skills needed to transcend mechanical and technical aspects, creating artistic results most of the time. Interpretation is good, uniform, and meaningful. Some passages may be

lacking in interpretation but do not detract considerably from an otherwise excellent performance. Players attempt to incorporate changes. Commitment to the group is evident. Rehearsals are attended regularly, and assigned roles and tasks are completed. Concentration is excellent. Players respond well to the director and demonstrate a relationship with the audience.

2— Rhythm and notes are performed accurately most of the time, with problems occurring within finer details of more complex patterns and structures. Tone quality is usually good, with uniform colour and texture demonstrated in less demanding passages. Articulation is good most of the time, but may not be consistent. Complex articulations lack clarity and control. Phrasing is basic, uniform, and consistent some of the time, but not always natural. Interpretation is meaningful and uniform some of the time, but style may be rigid and mechanical. Concentration is good but occasionally inconsistent, and few changes have been incorporated. Rehearsals are usually attended, and assigned roles and tasks are usually completed. Players pay attention to the director most of the time. A relationship with the audience is not always apparent.

1— Rhythm and notes are performed accurately in simple passages, with frequent rhythmic inconsistencies. A basic understanding of tonal quality concepts is not yet developed throughout the ensemble. Articulation is correct some of the time. Phrasing is mostly mechanical and non-musical. Some attempts are made at altering dynamics, but with limited range. There is little communication of musical ideas, and no attempt is made to conduct self-evaluations or to incorporate changes. Rehearsals are attended sporadically, and assigned roles and tasks are not fully completed. Concentration seems to drift. A relationship with the audience is lacking

Journals

3— Demonstrates in-depth understanding and clarity of thought. Comments about the large and small groups show insight and objectivity. Insights into personal performances and contributions are reflective and include goals for improvement. Student is able to define skills and talents and their benefits in career and life choices.

2— Demonstrates some depth of understanding, but is somewhat vague. Analyses of large group and small group work are objective. Insights into personal performances and contributions contain suggestions for improvement. Student does not always accurately define personal skills but does see how acquiring skills and talents will benefit career and life choices.

1— Demonstrates little depth of understanding. Personal connections are not apparent. Thoughts and feelings are on a surface level. Comments about the large and small groups do not show depth of analysis. Student is not sure how to improve personal performance and does not see connections between skills learned and career and life choices.

GRADE 10

Topic: *Jazz Improvisation*

Prescribed Learning Outcomes:

Structure

It is expected that students will:

- create, perform, and notate complex rhythms in a variety of metres
- analyse and use rhythms reflective of a variety of cultures and styles
- create and perform melodic patterns to enhance expressive phrasing
- apply an increasing range of tempos, dynamics, articulation, and timbres in classroom repertoire

Thoughts, Images, and Feelings

It is expected that students will:

- apply the elements of music to interpret and represent a broad range of thoughts, images, and feelings
- demonstrate a willingness to share personal insights arising from experiences with music
- defend personal music choices, demonstrating awareness of the thoughts, images, and feelings the music expresses

Context

It is expected that students will:

- use skills and attitudes appropriate to a range of music experiences in a variety of venues as performer, participant, and audience
- demonstrate an ability to critique the work of self and others

PLANNING FOR ASSESSMENT AND EVALUATION

The students in this sample were enrolled in a stage band course and had previous experience with their instruments. The same approach would work with any jazz-based performance course.

- Students practised and performed pentatonic, dorian, and blues scales, using a variety of jazz rhythmic patterns (e.g., swung eighth notes) and articulations. The teacher provided instruction and practice materials using materials chosen from method books, computer software, and teacher-created resources.
- Students created short riffs using one of the scales and performed them for the class. The teacher and class provided constructive feedback.
- The teacher explained the relationship between the scales studied and harmonic accompaniment (e.g., dorian scale with a minor seventh chord) as well as simple harmonic progressions (e.g., 12-bar blues, II V I). Students performed the scales using rhythmic patterns, and the rhythm section used appropriate chords to accompany the class.
- Using the scales, students improvised, with the rhythm section playing appropriate, simple chord changes. The class was accompanied by the rhythm section during class times, and by a computer ("Band in a Box") during individual practice times. Students first improvised together, then took turns performing individual solos in 4-bar, 8-bar, and 12-bar sections, and eventually performed in full choruses.
- Students listened to recordings of jazz musicians provided by the teacher and from home, and analysed the improvised solos for the use of scale fragments, other melodic sequences, and fragments of familiar melodies. Students also discussed the thoughts, images, and feelings evoked by the music.

- The teacher provided instruction, modelling, guidance, and feedback to students on an ongoing basis. Students kept listening logs of their listening experiences, making entries of their jazz choices as well as notes on the thoughts, images, and feelings evoked by recorded performances, by their own performances, and by those of their peers. At the end of the log, students defended their listening choices, identifying melodic fragments, riffs, and rhythm patterns used in these performances.
- Assessment and evaluation were based on the students' performances of the scales, riffs, and improvised solos, and on the listening logs.

DEFINING THE CRITERIA

Scales

To what extent does the student:

- accurately perform the scales
- accurately perform jazz rhythmic patterns and idioms
- accurately perform jazz articulations

Student Performance—Riffs and Improvised Solos

To what extent does the student:

- use a variety of rhythmic patterns in a jazz style
- use identifiable melodic patterns from scales, scale patterns, and familiar melodies
- represent a broad range of thoughts, images, and feelings through the use of the elements of music (rhythm, melody, dynamics, timbre, harmony, articulation, form, principles of design)

Journals and Listening Logs

To what extent does the student:

- express personal insights arising from listening and performing experiences
- identify rhythmic patterns, riffs, and melodic fragments heard in listening experiences
- defend listening choices

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher developed a technical and expressive rating scale for students' performances of the scales, a double-sided rating scale for the rhythmic and melodic patterns in the performances of riffs and improvised solos, and a scale for the interpretation of music recorded in their listening logs.

Technical Skills (Accurate notes, rhythms, articulation.)	Rating
• notes	
• rhythms	
• articulation	

Key: **4**—always performs skill accurately
3—usually performs skill accurately
2—sometimes performs skill accurately
1—rarely performs skill accurately

Expressive Interpretation (Subtle nuances in dynamics, intonation, and phrasing.)	Rating
• dynamics	
• intonation	
• phrasing	

Key: **4**—always performs expressively
3—usually performs expressively
2—sometimes performs expressively
1—rarely performs expressively

Improvised Riffs and Solos	Rating
• uses a variety of rhythmic patterns	
• uses identifiable melodic patterns	

Key: **1**—unable to demonstrate
2—demonstrates limited use
3—uses appropriately
2—uses somewhat appropriately
1—uses inappropriately

Thoughts, Images, and Feelings Scale

3—clearly expresses thoughts, images, and feelings; uses the principles of design with a variety of elements of expression; demonstrates creativity—creates a unique and personal product; product shows the extensive use of subtle nuances in dynamics and phrasing

2—vaguely expresses thoughts, images, and feelings; uses the principles of design with some elements of expression; demonstrates some creativity—creates a predictable product with unique elements; product shows some use of subtle nuances in dynamics and phrasing

1—doesn't express thoughts, images, and feelings; demonstrates little use of the principles of design with elements of expression; demonstrates little creativity—creates a predictable product; product shows little or no subtle nuances in dynamics and phrasing

Listening Logs

3—demonstrates in-depth understanding and clarity of thought; uses supporting evidence from the music in ways that convince and offer new insights; uses a variety of music terms to describe the music; gives extensive examples of riffs and melodic patterns, with personal responses to these examples

2—demonstrates some depth of understanding, but is somewhat vague when explaining analyses; uses supporting evidence from the music to represent thinking; uses common music terms to describe the music; gives some examples of riffs and melodic patterns

1—demonstrates little depth of understanding and is unclear when explaining analyses; finds limited support for ideas from the music; uses music vocabulary occasionally to describe the music; gives examples of riffs and melodic patterns

GRADE 10

Topic: *Music History*

Prescribed Learning Outcomes:

Structure

It is expected that students will:

- compare and contrast forms of music compositions from a variety of historical, cultural, and stylistic contexts

Thoughts, Images, and Feelings

It is expected that students will

- analyse and communicate thoughts, images, and feelings about music that relate to social, historical, and political issues
- demonstrate respect for and understanding of the diversity of thoughts, images, and feelings evident in culturally, historically, and stylistically diverse music

Context

It is expected that students will:

- compare and contrast music from a range of historical and cultural contexts, including their interrelationships
- analyse how thoughts, images, and feelings are expressed in music within a variety of historical, cultural, and stylistic contexts

PLANNING FOR ASSESSMENT AND EVALUATION

- Students listened to one or two music examples from the style periods. Listening exercises were used to help students identify specific music selections and characteristics of the style periods. Students analysed and discussed the historical and social contexts and how the thoughts, images, and feelings of each period are reflected in the music.
- Students worked in groups to create timelines of specific historical, cultural, or social events. Students placed key works of music and important changes in elements of expression (e.g., timbre, dynamic and harmonic ranges, texture) on the timelines. They considered new music forms and new instruments and ensembles.
- Working in small groups, students chose a period to represent. They devised questions to research and exchange that addressed historical, cultural, and social issues and their impacts on the music of the time. Students exchanged questions with other groups and discussed particular style periods. Each group presented their style period to the class, selecting small-ensemble music to perform that reflected the period and using appropriate costumes, art, and dance to enhance the performance.
- Students worked in groups and completed one of the following research projects:
  - A case study of a musician from their chosen period. The study included working conditions, the works composed by the musician, and how that music reflected the political and social issues of the day. Examples of the music performed or recorded were included.
  - A radio show or discography that highlighted the popular music of different social classes across historical time periods. Examples of the music, along with an analysis of the important social issues of the period, were included.

DEFINING THE CRITERIA

Timeline

To what extent does the student:

- identify characteristics of the structural elements of music for each of the major style periods
- identify characteristics and qualities of the style period from listening examples
- identify the important historical and social issues for each of the major style periods
- make connections among events, issues, and contexts, and reflect on the influence they had on the music and the musicians of the day
- use appropriate music terms to describe the style period

Group Performance and Research Project

To what extent does the student:

- analyse, compare, and relate forms from different style periods
- make connections among events, issues, and contexts, and reflect on the influence they had on the music and the musicians of the day
- analyse and describe the thoughts, images, and feelings evoked by music from different historical style periods (e.g., Baroque)
- identify how the social issues of the day influenced the thoughts, images, and feelings represented in the music of each of the style periods
- use appropriate music terms to describe the style period
- choose or perform music that clearly represents the style period and reflects the message of the performance or project
- incorporate appropriate examples from the other fine arts that reflect the message of the performance or project

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher applied the criteria to the timeline, the group performance, and the research project.

Timeline	Rating
• identifies characteristics of the elements of music for each of the major style periods	
• identifies the characteristics and qualities of the style period from listening examples	
• identifies the important historical and social issues for each of the major style periods	
• makes connections among events, issues, and contexts, and reflects on the influence they had on the music and the musicians of the day	
• uses appropriate music terms to describe the style period	

Key: **3**—complete and accurate: reflects a thorough understanding of the style period and the historical and social events
2—accurate: shows an understanding of the major historical and social events
1—some inaccuracies; not complete

Performance and Research Project

Outstanding
The performance or project analysis is complete, accurate, and demonstrates a thorough understanding of the characteristics and elements of the style period. The events and their relationship to the music are identified. Linkages to the historical and social contexts are clear and explicit. The performance or project insightfully describes the thoughts, feelings, and images reflected in the music, and uses many music terms appropriately and in ways that contribute to the description of the music. Music chosen to represent the period is not only representative of the period but clearly communicates the intended message. The incorporation of the other fine arts, costumes, dance, and visual arts is closely matched and enhances the performance or project. The performance or project is unique and original.

Good
The performance or project analysis is complete, accurate, and demonstrates understanding of the major characteristics and elements of the style period. Events and their relationship to the music are identified, and there are attempts to clearly link the music and the historical and social contexts. The performance or project describes the thoughts, feelings, and images in the music and appropriately uses several music terms to describe the music. Music chosen to represent the period is representative. The incorporation of the other fine arts, costumes, dance, and visual arts enhances the performance or project.

Satisfactory
The performance or project analysis is complete but contains some inaccuracies. A basic understanding of the major characteristics and elements of the style period is demonstrated. Events and their relationship to the music are identified, but no or few attempts are made to clearly link the music and the historical and social contexts. The performance or project describes, in a vague fashion, the thoughts, feelings, and images reflected in the music, and uses some music terms inappropriately to describe the music. Music chosen to represent the period is representative. The other fine arts are incorporated, but not always in a way that enhances the performance or project.

GRADE 10

Topic: *Sight-Reading in Context in a Performing Ensemble (band, choir, strings)*

Prescribed Learning Outcomes:

Structure

It is expected that students will:

- apply an increasing range of tempos, dynamics, articulation, and timbres in classroom repertoire
- read and maintain a part accurately within complex textures and harmonies
- create, perform, and notate complex rhythms in a variety of metres

PLANNING FOR ASSESSMENT AND EVALUATION

Students in this sample had previous music experience with their instruments or voices.

- Students listened to, identified, and performed diatonic intervals to further develop ear-training skills. Students studied repertoire to find examples of these intervals.
- Students examined new repertoire to find the basic structure (e.g., repeats, codas, technically demanding sections, key changes, metre changes, dynamic changes).
- Students performed a piece of music, performing only the first beat of each measure. They also sight-read unison music, with each student performing a different measure.
- Assessment and evaluation of each student was based on the individual performance of diatonic intervals and short sight-readings. Assessments were also conducted during group sight-readings, both as part of the full ensemble and while individually performing a measure.

DEFINING THE CRITERIA

Individual Performance

To what extent does the student:

- sight-read material with accuracy in:
  - notes, including key signatures and accidentals
  - rhythms
  - dynamics
  - articulation
  - phrasing

Ensemble Selections

To what extent does the group:

- perform notes accurately
- perform in tune as an ensemble
- achieve clarity of tone
- create tonal balance and blend, both within and between sections
- identify and perform the basic structure (e.g., repeats, codas) accurately
- identify and perform technically demanding sections, key changes, and metre changes with control
- create cohesive sounds, showing control of pulse, tempo, and rhythmic patterns
- perform articulations consistently and with uniformity
- use musical techniques to create a sensitive, effective, and artistic performance
- communicate musical ideas using artistic subtleties

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher developed a performance rating scale to assess and evaluate performances.

Skill and Expressive Interpretation Individual Performance	Rating
• sight-reads material with accuracy in: - notes, including key signatures and accidentals	
- rhythms	
- dynamics	
- articulation	
- phrasing	
Ensemble Selections	
• performs notes accurately	
• performs in tune as an ensemble	
• achieves clarity of tone	
• creates tonal balance and blend, both within and between sections	
• identifies and performs the basic structure (e.g., repeats, codas) accurately	
• identifies and performs technically demanding sections, key changes, and metre changes with control	
• creates cohesive sounds, showing control of pulse, tempo, and rhythmic patterns	
• performs articulations consistently and with uniformity	
• uses musical techniques to create a sensitive, effective, and artistic performance	
• communicates musical ideas using artistic subtleties	

Key: **4**—always performs skill accurately and expressively
3—usually performs skill accurately and expressively
2—sometimes performs skill accurately and expressively
1—rarely performs skill accurately and expressively

Appendix E
Acknowledgments

Many people contributed their expertise to this document. The project co-ordinators were Anne Hill and Kit Eakle of the Curriculum Development Branch, working with ministry personnel and our partners in education. The ministry would like to thank all who participated in this process, including those who attended the Fine Arts Forum III, March 10–11, 1994.

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Appendix F
Glossary

This glossary defines terms used in this Instructional Resource Package as they pertain to music. Teachers may want to consult a specialized music dictionary for more comprehensive definitions of music terminology.

accidentals	Sharps, flats, and naturals.
acoustic	To do with the science of sound; also, not using electronic amplification (as in acoustic instruments).
ADSR	The shape of the amplitude of a signal over time; *attack:* the beginning of a sound—the first part of an amplitude envelope; *decay:* the part of an amplitude envelope between the maximum volume of the attack and sustain; *sustain:* to maintain a consistent volume—the section of an amplitude envelope at which the sound maintains a consistent volume; *release:* the final segment of an amplitude envelope—the time the sound takes to fall to zero from the sustain level after a key is released.
articulation	Characteristics of attack and decay of tones and the manner in which the tone is started and ended.
binary AB, ABA	Two phrases or sections, either or both of which may be repeated.
blues	A vocal or instrumental jazz style, usually following a 12-bar, 8-bar, or 16-bar pattern.
canon	The same melody sung or played by one or more parts, beginning one after another; all parts end together.
contour	The shape of a melody, as defined by the rise and fall of the sequence of pitches.
creative process	An ongoing and circular process of exploration, selection, combination, refinement, and reflection to compose music.
discography	A bibliography of music recordings.

duration	The length of time a pitch is sustained (from the attack to the release).
dynamics	The degree of loudness or softness.
form	The way a piece of music is structured (e.g., AB, ABA, rondo, canon, call and response, theme and variations, march and trio).
harmony	Simultaneously occurring pitches.
interval	The distance between two music notes.
invented notation	A system of music notation constructed to meet the unique requirements of a particular piece of music; may be diagrammatic, descriptive, narrative, pictorial, or a combination of any of these; details may be precise or general in nature; computer and MIDI technology (e.g., MIDI event lists) may be used to create unique notation systems. (See also *standard notation.*)
melody	The use of pitch and sequences of pitches.
metre	The grouping in which a succession of rhythmic pulses or beats is organized; in standard notation, indicated by a time signature at the beginning of a work.
MIDI	Musical Instrument Digital Interface—standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer, and drum machine to communicate with one another and with computers.
Muzak	A (trademarked) type of music used as background or filler by restaurants, offices, shopping malls, telephone waiting, and so on; a general term for this type of music.
ostinato	A repeated rhythmic or tonal pattern, or both.

perform, performance	Within the context of this IRP, *performance* refers to any production of sound or music and is not restricted to formal presentations with a stage or audience; can be seen as synonymous with *play* (in instrumental settings) or *sing* (in choral settings).
percussion instrument	An instrument with a resonating surface that is played by striking.
phrase	A melodic sentence.
physical properties of sound	The physics of sound: frequency, duration, amplitude, wave form, and sound envelope.
pitch	The property of how high or low a note is, scientifically determined by the frequency of vibrations.
polyrhythm	Systematic exploitation of several rhythms performed simultaneously.
principles of design	Unity, variety, repetition, emphasis, and pattern.
rhythm	The arrangement of notes and silences of varying duration.
sight-read	Playing or singing music at first sight.
solfège	Method of ear training, sight-reading, and notation that uses syllabic names to represent the notes of the scale relative to the tonic—*doh*, *re*, *mi*, *fa*, *sol*, *la*, *ti*, *doh* (also known as *sol-fa*, *tonic sol-fa*, and *solfeggio*).
solo	One singer or player performing with or without accompaniment.
soundscape	A free-form composition using any arrangement or ordering of sounds, and any combination of traditional instruments, non-traditional instruments, voices, natural sounds, synthetic sounds, technology, and so on, may be represented in standard notation, invented notation, or no notation.

standard notation	Music notation that uses the five-line staff and oval notes with stems placed on the staff to represent specific pitch and rhythms in a standardized way.
tempo	The use of slower and faster pulses or beats.
texture	Various combinations of pitched or unpitched sounds, or both.
timbre	The character or quality of sound that distinguishes one instrument, voice, or sound source from another.
tonal centre	The pitch on which a scale or melody is built.
voice	May be categorized as soprano (S), alto (A), tenor (T), or bass (B), representing singing ranges from high to low; music is often arranged in SATB form as well as SA, SSA, SAB, TTBB, and so on. Other intermediate voices include mezzo-soprano, contralto, and baritone.
vocables	Music where the voice is used primarily as an instrument, producing vocal sounds as opposed to words.

Appendix G
Planning Your Program

The Music 8 to 10 Integrated Resource Package has been designed to provide flexibility in organizing and implementing courses and programs to best meet the needs of students, teachers, and communities.

Courses offered in music in grades 8 to 10 may be designated as:

- Music 8
- Music 9
- Music 10

These courses could be further designated according to the specific focus or methodology (e.g., Music 9: Concert Band, Music 9: Jazz Choir, Music 9: Multimedia Music).

Districts and schools may choose to develop programs that integrate more than one of the fine arts disciplines. For students to satisfy the fine arts requirement for grades 8 to 10, however, they must meet all learning outcomes from one of the disciplines (music, dance, drama, visual arts). This requirement ensures that students receive a strong foundation in at least one of the fine arts disciplines. Units within an integrated fine arts program might include:

- How the Arts Mirror and Influence Society
- The Arts Within Cultures and Across Time
- Musical Theatre
- Design
- Filmmaking
- Arts in the Media

There are many common components across the four fine arts curricula; identifying these commonalities will facilitate educators in developing integrated units or programs. To assist this process, the graphic on the following page illustrates the curriculum organizers for each of dance, drama, music, and visual arts.

ORGANIZING FOR INSTRUCTION

Schools or districts may choose to deliver the prescribed learning outcomes in an instrumental or vocal ensemble, or in a classroom music setting. Teachers wishing to adapt existing programs to fit the new curricular requirements must ensure that all of the prescribed learning outcomes are met.

A classroom music course or program could focus on:

- music composition
- multimedia music
- musicology
- music theatre
- music criticism

An instrumental ensemble course or program could focus on:

- concert band
- jazz band
- orchestra
- chamber ensemble
- guitar
- piano

A vocal ensemble course or program could focus on:

- concert choir
- chamber choir
- show choir
- jazz choir

When planning a music program and sequencing lessons, teachers may consider whether they have:

- addressed the prescribed learning outcomes
- included opportunities for creating, listening to, and performing music
- set appropriate goals
- mapped out a sequence of lessons

Music

Thoughts, Images, and Feelings	*Context*	*Structure*
	Historical and Cultural Self and Community	Elements of Expression Elements of Melody Elements of Rhythm Form and the Principles of Design

Dance

Presentation and Performance	*Creation and Composition*	*Dance and Society*	*Elements of Movement*

Drama

Exploration and Imagination	*Context*	*Drama Skills*
Critical Analysis Expression and Trust	Social and Cultural Making Connections	Body and Voice Drama as Metaphor Elements and Structures Role Technique

Visual Arts

Image-Development and Design Strategies	*Context*	*Visual Elements and Principles of Art and Design*	*Materials, Techniques, and Processes*
Creating/Communication Perceiving/Responding	Creating/Communication Perceiving/Responding	Creating/Communication Perceiving/Responding	Creating/Communication Perceiving/Responding

- included opportunities for the students to explore and express themselves through music
- included opportunities for students to research ideas and topics
- included opportunities for both individual and group work
- included opportunities for students to reflect on their work
- included opportunities for listening and responding to the music of others
- included a range of cultural content
- addressed a range of learning styles
- included activities and strategies relevant for both male and female students
- made lessons relevant to students and their communities
- made plans for assessing the extent to which students are achieving the learning outcomes

For examples of units specific to classroom, instrumental, and vocal instruction, see "Planning for Assessment" in Appendix D.

Whether classroom, instrumental, or vocal, a music program should include a range of opportunities for creating, listening to, and performing music. These experiences will serve as the basis for exploration of music concepts as articulated by this curriculum. As students refine the use of the structural elements, the principles of design, their perceptions and responses (thoughts, images, and feelings), and their understanding of the personal, societal, historical, and cultural contexts of music, they are afforded greater possibilities for a wider variety of experiences.

A number of considerations should be kept in mind when designing a music program that includes a range of music styles. Music choices should include:

- music appropriate for students' individual needs, interests, and abilities
- music representative of the cultural diversity of the local community, British Columbia, and Canada
- music representing a range of historical time periods, regions and countries, cultures, and styles
- music from a range of acoustic, electronic, and environmental sound sources
- the work of both female and male composers and performers

To ensure that a broad range of learning opportunities is included in their music programs, teachers may want to co-ordinate with teachers of other subject areas. Here are some possibilities for integration:

Rhythm

- dance: rhythm and metre in dance
- English language arts: metre in poetry
- mathematics: fractions

Melody

- visual arts, dance, English language arts: use of line and phrasing; use of melody to tell a story
- mathematics: graphing
- science: physics of pitch

Elements of Expression

- visual arts: use of a variety of colours, textures, and so on
- dance: performance of individual dancers combining to achieve a group effect
- drama, English language arts: dramatic use of dynamics
- science: physics of sound

Form and the Principles of Design

- dance, drama, visual arts, English language arts: principles of design in other art forms

Thoughts, Images, and Feelings

- drama, visual arts, dance: thoughts, images, and feelings evoked by and represented through the other fine arts; use of one art form to enhance images in another (e.g., use of music in drama, use of visual arts design principles in dance sets and costumes)
- English language arts, career and personal planning: ability to articulate responses; respect for others

Self and Community

- dance, drama, social studies, business education, career and personal planning: role and function of individuals within organizations or ensembles
- dance, drama, visual arts, business education: common elements of concert promotion and administration
- English language arts: writing of reviews and critiques
- career and personal planning: careers and lifelong opportunities in music

Historical and Cultural

- drama, dance, visual arts, home economics, social studies: elements of culture or history related to the music of that culture or time period

LEARNING STYLES AND INSTRUCTIONAL STRATEGIES

In order to meet the needs of the widest possible range of learners, teachers are strongly encouraged to use a variety of instructional strategies when planning and implementing a music program.

Types of instructional strategies and learning styles include:

- *direct instruction* (e.g., teacher-directed rehearsal, structured overview, lecture, demonstration, didactic questions)
- *indirect instruction* (e.g., problem solving, case studies, inquiry, concept mapping)
- *independent learning* (e.g., research, computer-aided instruction, home practice, learning centres)
- *experiential learning* (e.g., field studies, experiments and exploring, games, performances, non-directed listening)
- *interactive instruction* (e.g., co-operative composition or performance groups, peer coaching, debates, problem solving, interviewing, role play, improvisation)

For more information on the use of many of these strategies, refer to the publication *Selected Strategies for Instruction* (Province of British Columbia, Ministry of Education, 1995). For more information on strategies related to classroom equity and inclusion (students with special needs, female and male students, and students for whom English is a second language), please refer to Appendix C of this integrated resource package.

The view of music education embodied in this curriculum reflects the belief that instructional approaches should:

- emerge from and reflect the diverse music experiences of people throughout the world
- allow all learners to be actively involved in music through opportunities to create, listen to, and perform music throughout their educational program
- reflect the variety of media and contexts through which people experience music

Three broad strategies relevant to music classes are *creating music* (students compose music), *responding to music* (live or recorded presentations), and *performing music*. These three strategies are outlined below.

CREATING MUSIC

Depending on the particular classroom situation, initial activities in music creation may need to be more structured. Once students are familiar with the process, less structured activities can be included.

Equipment should be both available and familiar to the teacher. Found and homemade instruments can be used along with classroom instruments and technology.

The following suggestions may help teachers structure activities that allow students to create compositions as a whole class, in small groups, or individually. These suggestions are intended to be flexible enough to suit students with varied musical backgrounds: some students in the class may be able to play instruments, while others may have little or no formal training in playing a musical instrument.

- Provide a context or motivation for composition. Student-created compositions can illustrate a larger context, for example, students can demonstrate their understanding of the elements of expression, the principles of design, or the historical and cultural contexts of music.
- Discuss objectives and establish criteria.
- Guide students as they create compositions. Assist them as they:
  - decide on a focus (e.g., expressing a feeling or idea; matching sounds with visual images; interpreting a poem or story; creating a soundtrack for a cartoon; exploring specific elements of rhythm, melody, or expression; transforming a previously composed work; solving a given problem)
  - collect sounds and melodic or rhythmic ideas (e.g., animal sounds, electronic sounds, environmental sounds; found objects, acoustic and electronic musical instruments, voices, body percussion)
  - explore (attempt to balance instructional time and problem-solving activities)
  - develop compositions (combine and sequence sounds into compositions or forms of expression that are personally meaningful)
  - refine and evaluate
- Give students opportunities to rehearse and perform their compositions.
- Encourage students to reflect on and assess their work.
- Help students extend and redirect their experiences. Encourage students to talk about their project to composers, to listen to recordings of music that illustrate the same principles they were using, to attend live performances, to adapt or expand their original idea to create a new composition, or to apply their composition to another subject area such as dance, literature, or visual arts.

Adapted from *Arts Education: A Curriculum Guide for Grade 8* (Saskatchewan Education, Training and Employment, September 1994).

RESPONDING TO MUSIC

Listening to live or recorded music should be an active experience for audience members. Teachers should encourage students to become totally immersed in the music: aurally, emotionally, and physically.

Students bring varied perspectives and associations to their music presentations, unique cultural and personal backgrounds, and ways of knowing, Because these perspectives are personal and will vary from

student to student, an atmosphere of trust and respect must be established. Students should be asked to express their opinions, and encouragedto realize that their unique perspectives will enhance other students' listening experiences.

People respond in different ways to the same music presentation. It is also true that one person can, and in most cases should, respond in more than one way. The following are three ways students may respond to their work, the work of peers, or live or recorded music:

- on an emotional level—feelings evoked by the music
- an associative level—associations made with the music or with images in the music; (may be of a personal nature or come from a cultural perspective)
- on a formal intellectual level—responses following a formal analysis and interpretation of the music

The three types of responses shift in emphasis and vary from listener to listener and from one piece of music to another.

When structuring a formal response activity, teachers may wish to include the following steps:

- *preparation*—establish the focus for listening to the music
- *first impressions*—respond spontaneously (no wrong answers)
- *description*—students take inventory of what they heard, responding objectively rather than interpretively
- *analysis:*
  - use appropriate terminology to identify the relationships between and among the structural elements of music and the principles of design
  - identify the structure or form
  - identify cultural indications represented in the music
  - identify how the musicians used the elements and principles to achieve certain effects
- *interpretation:*
  - students reflect on and discuss what the music means to them (e.g., What is the work about? What does it mean? Why did the artist create the work?)
  - students analyse how their responses are influenced by their experiences and perceptions of the world
- *background information*—students research or are provided with biographical, historical, and cultural information about the composer or performer
- *informed judgment*—students refer back to their first impressions and support their initial opinions of the work, or develop and support a new opinion of the music and its value based on their discussions, research, and reflections

These steps may be combined or rearranged as to suit the situation.

When students research, analyse, and interpret the background of music of various cultures and time periods, the following topics may be considered:

- the origin of the music
- the purpose of the music (e.g., social, ritual, ceremonial, celebratory, occupational)
- the geography and climate of the country of origin
- the beliefs and customs of the culture or era
- any historical factors that may have influenced the music
- the symbolism, if any, used in the music

Adapted from *Arts Education: A Curriculum Guide for Grade 8* (Saskatchewan Education, Training and Employment, September 1994).

PERFORMING MUSIC

Music is a performing art. One of the most efficient and effective ways to learn about music is to experience it through performance. Whether formal or informal, performance allows students to develop their music abilities in all three areas of the curriculum: Structure; Thoughts, Images, and Feelings; and Context. Opportunities to perform their own and others' music enables students to shape and refine their ideas toward a more polished work and to integrate their music knowledge and attitudes with their technical skills.

When designing activities related to performance, consider opportunities for students to develop and apply their knowledge and skills related to the following:

- appropriate warm-up and tuning techniques
- appropriate performance techniques particular to their instruments or voices
- ability to follow the conductor, and to conduct the ensemble themselves as appropriate
- posture, breath support, free and open tone, and accurate pitch
- interpretation and musical effect
- performance etiquette (as appropriate to the given situation)
- notation reading skills
- maintaining their individual part while respecting the work of the ensemble
- commitment to the rehearsal process (including individual, section, and ensemble, and including out-of-class practice as appropriate)
- application of elements of stagecraft (e.g., video, lighting, sets, costumes)

WORKING WITH THE MUSIC COMMUNITY

To broaden the range of music opportunities for students, teachers may wish to team teach with other music instructors and musicians in the community (e.g., performers, teachers, therapists, technicians).

Whether making or responding to music, students' opportunities for learning may be greatly enriched when guest composers or musicians from the community are involved. Students should also have opportunities to work as composers or conductors, creating music for themselves or younger students. Teachers are encouraged to provide these experiences whenever possible.

When working with guest composers and musicians, teachers should:

- arrange for a meeting to discuss appropriate learning outcomes and expectations, and areas of the curriculum to be addressed (e.g., include focusses on the structural elements and the historical, cultural, and societal contexts)
- prepare students for the experience (e.g., discuss the expectations for process and etiquette, allow for pre-learning of specialized techniques or background information)
- determine the needs of the guest musician (e.g., equipment, space, time)
- allow time for debriefing with students and guests

When students are working as composers or conductors with peers or younger students, encourage them to consider the following:

- What might the particular student musicians be reasonably able to accomplish at that grade level?
- What warm-up activities and background information need to be incorporated?

- Is the music appropriate for a school setting?
- Is there a plan established for working through and sequencing the various parts of the music?
- What are the criteria for success?

Teachers and students should consider the following community resources for broadening the range of learning opportunities in music:

- professional and community performance ensembles
- music studios, companies, and associations
- community, provincial, and national arts councils
- college and university fine arts departments
- school and public libraries
- music teachers' associations
- cultural associations
- community and recreation centres
- arts periodicals and publications
- arts broadcasting (radio, television)
- continuing education programs
- cultural festivals
- Internet web sites for music

ADDITIONAL CONSIDERATIONS FOR INSTRUCTION IN MUSIC

When planning a music program, consideration must be given to health and safety issues, facilities, materials, and sensitive content.

Creating a Safe Learning Environment

Teachers should address the following questions prior to, during, and after an activity has taken place:

- Are students aware of established safety rules and procedures (e.g., hearing conservation, health procedures when sharing instruments)?
- Is the activity suitable to the gender, interest, confidence, ability, and physical condition of the students ?
- Has the instruction been sequenced progressively to ensure safety?
- Are the students being properly supervised?
- Have students been given specific instructions about how to use the facilities and their instruments appropriately?
- Are the facilities and equipment suitable and in good repair?

In addition to physical safety, teachers should consider the emotional safety of students when planning a music program. Be sensitive to individual students, and be prepared to respond to unique situations and to develop creative strategies to deal with rivalry, stress, stage fright, and so on. Teachers should also be aware of activities that may cause emotional or psychological stress for individual students (e.g., public performances, performance tests) and be prepared to offer alternative strategies as necessary.

Sensitive Content

Some students or their parents may feel a degree of sensitivity or special concern towards certain matters arising from music classroom activities (e.g., religious or cultural contexts, social pressure on adolescents, human sexuality, standards of personal behaviour, assertive communication). The following are some suggested guidelines for dealing with sensitive issues:

- Inform parents of the objectives of the curriculum before addressing any sensitive issues in the classroom, and provide opportunities for them to be involved in their children's learning.
- Be aware of district policy and procedures regarding instruction involving sensitive

issues (e.g., policy for exempting students from participation in certain classroom activities).
- Be aware of provincial policy and legislation related to matters such as disclosure in cases of suspected child abuse.
- Obtain the support of the school administration before engaging in any potentially sensitive instruction.
- Inform an administrator or counsellor when a concern arises.
- Be aware of warning signals for eating disorders, suicide, and child abuse (e.g., excessive perfectionism, compulsive exercising, depression, very low or high body weight).
- Obtain appropriate in-service training or consult with those in the school who have relevant expertise (e.g., a teacher counsellor) before beginning instruction in a new, unfamiliar, or potentially sensitive area of study.
- Establish a classroom environment that is open to free inquiry and to various points of view.
- Avoid dealing with controversial issues until class members have had enough time together to become comfortable with each other and to have learned an appropriate process for addressing such issues.
- Promote critical thinking and open-mindedness, and refrain from taking sides, denigrating others, or presenting a biassed point of view.

Of particular issue to music classes is the appropriateness of music repertoire. While this curriculum advocates opportunities for students to play, listen to, and discuss their music choices, teachers should ensure unsuitable music is not played if appropriate context has not been established (e.g., obscenities, images of violence, gender role stereotypes). It is recommended that teachers listen to students' musical choices before allowing them to be played and prepare to focus discussion on any sensitive issues that may arise. In addition, music for particular occasions or contexts (e.g., Christmas, Halloween, national anthems, political protest songs) may be religiously or culturally objectionable for some students. Teachers should ensure that a range of contexts in performing and listening repertoire are represented, and should be prepared to offer alternative strategies.

Facilities

Although several components of the curriculum can take place in regular classrooms (e.g., learning about the historical and cultural contexts of music), the performance components of the curriculum require certain physical considerations. When choosing or designing a facility for the physical components of the curriculum, consider the following:

- Are the acoustics appropriate from a safety and aesthetic point of view?
- Does the facility offer flexibility in terms of seating and arranging musicians (e.g., movable chairs and risers)?
- Is the space open and unobstructed?
- Is there adequate lighting, heating, and ventilation?
- Is there access to video equipment, computer technology, and an adequate sound system?
- Is there access to storage (for instruments, music, equipment)?

CAREERS RELATED TO MUSIC

The following list may help students and teachers to research careers in music.

Performer

advertising
amusement parks and tourist attractions
contemporary music ensembles
culture-specific companies
film, video, and television
historical forms
independent, freelance
night clubs
pit orchestra
symphonic orchestra

Composer

advertising
arranger
artistic director
festivals, spectacles (e.g., Olympics, Canada Day)
form own company
freelance, independent
musical theatre
videos, film, and television

Teaching

colleges and universities
community centres
company teaching
conservatories
music therapy
private studio
public or private school systems
rehearsal director

Administration

archivist
community arts council
company management
concessions, ushers
educational programming
facility management (e.g., theatre, community centre, parks and recreation program)
festival organizers
financial administration
front-of-house management
fundraising, development
marketing, publicity
notaters
producing
representative or agent for artists
retail
security
tour management

Technical

copyist
film and video operators
film and video production, post production
recording technician
sequencer
sound design

Writing and Criticism

academic
biographies
broadcast journalism
communications specialists
development
historical
journals
magazines
newspapers
publicity, promotion