



# MUSIC 11 AND 12

## *Composition and Technology*

---



BRITISH  
COLUMBIA

Ministry of Education,  
Skills and Training

*Integrated Resource Package 1997*

This IRP was revised in April 2011 to remove references to the 1995 Graduation Program. (page 17)

IRP 073

Copyright © 1997 Ministry of Education, Skills and Training, Province of British Columbia.

**Copyright Notice**

No part of the content of this document may be reproduced in any form or by any means, including electronic storage, reproduction, execution or transmission without the prior written permission of the Province.

**Proprietary Notice**

This document contains information that is proprietary and confidential to the Province. Any reproduction, disclosure or other use of this document is expressly prohibited except as the Province may authorize in writing.

**Limited Exception to Non-reproduction**

Permission to copy and use this publication in part, or in its entirety, for non-profit educational purposes within British Columbia and the Yukon, is granted to all staff of B.C. school board trustees, including teachers and administrators; organizations comprising the Educational Advisory Council as identified by Ministerial Order; and other parties providing direct or indirect education programs to entitled students as identified by the *School Act* or the *Independent School Act*.

**PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE**

---

Preface ..... III

**INTRODUCTION TO MUSIC 11 AND 12**

---

Rationale ..... 1  
 Curriculum Organizers ..... 1  
 Music Kindergarten to Grade 12 Objectives ..... 3  
 Suggested Instructional Strategies ..... 4  
 Suggested Assessment Strategies ..... 4  
 Integration of Cross-Curricular Interests ..... 5  
 Learning Resources ..... 5  
 Organizing for Instruction ..... 6

**THE COMPOSITION AND TECHNOLOGY 11 AND 12 CURRICULUM**

---

Course Description ..... 15  
 Grade 11 ..... 18  
 Grade 12 ..... 34

**MUSIC 11 AND 12 APPENDICES**

---

Appendix A: Prescribed Learning Outcomes ..... A-3  
 Appendix B: Learning Resources ..... B-3  
 Appendix C: Cross-Curricular Interests ..... C-3  
 Appendix D: Assessment and Evaluation ..... D-3  
 Appendix E: Acknowledgments ..... E-3  
 Appendix F: Glossary ..... F-3



This Integrated Resource Package (IRP) provides some of the basic information that teachers require to implement the Music 11 and 12 curriculum. The information contained in this IRP is also available through the Internet. Contact the Ministry of Education, Skills and Training's home page: <http://www.est.gov.bc.ca/>

### THE INTRODUCTION

The Introduction provides general information about Music 11 and 12, including special features and requirements. It also provides a rationale for the teaching of Music 11 and 12 in BC schools.

### THE COMPOSITION AND TECHNOLOGY 11 AND 12 CURRICULUM

The main body of this document consists of the Composition and Technology 11 and 12 courses of the Music 11 and 12 curriculum. When the other music courses are revised, they will be added to this IRP. The provincially prescribed curriculum for Composition and Technology 11 and 12 is structured in terms of *curriculum organizers*. There are four columns of information for each organizer. These columns describe:

- provincially prescribed learning outcome statements for each subject area
- 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*

*Learning outcome statements* are content standards for the provincial education system. Prescribed 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 be able to do in each grade. Learning outcomes are clearly stated and expressed in observable 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 depend on the professional judgment of teachers, guided by provincial policy.

### *Suggested Instructional Strategies*

Instruction involves the use of techniques, activities, and methods that can be employed to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others that 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 BC teachers in collaboration with the Ministry of Education, Skills and Training according to 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 to meet specific local needs. 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* lists the prescribed learning outcomes for the curriculum arranged by curriculum organizer and grade.
- *Appendix B* contains a comprehensive, annotated list of the provincially recommended learning resources for this curriculum. This appendix will be updated as new resources are evaluated.
- *Appendix C* outlines the cross-curricular reviews used to ensure that concerns such as equity, access, and the inclusion of specific topics are addressed by all components of this IRP.
- *Appendix D* contains assistance for teachers related to provincial evaluation and reporting policy. Prescribed learning outcomes have been used as the source for samples of criterion-referenced evaluation.
- *Appendix E* acknowledges the many people and organizations that have been involved in the development of this IRP.
- *Appendix F* contains definitions of terms specific to this IRP.

# PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

**Grade** → **COMPOSITION AND TECHNOLOGY 11 • Structure (Elements of Rhythm)** → **Curriculum Organizer and Suborganizer**

**Prescribed Learning Outcomes**

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

**PRESCRIBED LEARNING OUTCOMES**

*It is expected that students will:*

- compose, notate, and perform rhythms in a variety of metres
- analyse and modify rhythms that reflect a diversity of cultures and styles of music
- describe pulse, metre, and rhythmic patterns using both traditional and contemporary terminology

**SUGGESTED INSTRUCTIONAL STRATEGIES**

- Ask students to choose simple pieces of music and modify their rhythmic patterns. Then have them analyse and discuss how these changes affect the pieces.
- Use computer-assisted-instruction (CAI) software to instruct students individually, at their own levels, in rhythm notation.
- Suggest that students use a variety of print and electronic resources to research methods of vocalizing rhythmic patterns (e.g., East Indian, Balinese, Kodály). Have them present their findings to the class, then hold a discussion comparing diverse cultural styles.
- Invite students in groups to create and perform compositions for a percussion ensemble.
- Have the class create a rhythm rondo by first constructing a short rhythmic pattern from given rhythmic motifs and memorizing it. Then ask students to create individual patterns. Use the class pattern as a rondo theme and call on students to perform the responses.
- Ask students to transfer existing compositions from traditional to electronic formats. Then have them input the data using step-time first, then real-time.
- Invite students to keep rhythm terminology glossaries in journals. Near the end of the term, have them pool their findings and compile a class dictionary.
- Discuss with students examples of historical and modern rhythm notation systems (e.g., neumes, R. Murray Schafer). As a class, analyse the information needed for such systems. Suggest that students create new rhythm notation systems and apply them to existing pieces of music.
- Ask students to bring in examples of music and identify the metre of each piece as simple or compound.
- Introduce basic conducting beat patterns for two, three, and four. Have the class conduct to a recording of an orchestral piece.
- Show a video, without the sound, of a conductor leading an orchestra. Challenge the class to determine the metre of the piece being conducted.

**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** → **COMPOSITION AND TECHNOLOGY 11 • Structure (Elements of Rhythm)** → **Curriculum Organizer and Suborganizer**

**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.

**SUGGESTED ASSESSMENT STRATEGIES**

- When students create a rhythmic rondo from rhythmic motifs, ask them to describe the changes in mood, feel, pulse, and performance demands caused by changes in rhythm. Note the extent to which they are able to:
  - give specific examples of how changes in rhythmic quality affected mood, feel, pulse, and performance demands
  - use appropriate terminology
  - make generalizations about the effects of rhythmic patterns
- Ask students to transfer an existing composition to electronic format twice: once using real-time input and once using step-time input. Discuss the rhythmic results of the two methods. Ask students to identify errors, analysing which of these reflect actual errors and which are caused by the inability of the computer to represent interpretive differences. Assess the extent to which they are able to differentiate between the two types of errors. (Correct transcription should not be the focus of assessment.)
- After students have learned basic conducting beat patterns, have them work in pairs to conduct to a recording of an orchestral piece. One student conducts, while the other observes and makes notes in order to provide feedback. The feedback should be constructive and could focus on criteria such as:
  - clarity of pattern
  - consistency of tempo
  - use of non-conducting hand to emphasize strong rhythmic patterns

**RECOMMENDED LEARNING RESOURCES**

**Print Materials**

- Beethoven or Bust
- Introduction To MIDI/Synthesis
- The New Harvard Dictionary of Music
- Theory of Music

**Video**

- Like Mother Like Daughter
- Latin Nights
- Mariposa
- A Métis Suite
- Oscar Peterson Presents
- The Spirit Travels

**Multimedia**

- Brief Guide to Music
- Music!

**Software**

- Band-In-A-Box
- The Jazz Guitarist
- The Jazz Pianist
- Music Mentor
- The New Orleans Pianist
- Practica Musica
- Practical Theory Complete
- The Ragtime Pianist
- Theory Games Software

See Appendix B for a list of suggested utility software that supports this course.

**CD-ROM**

- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

**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 is included in Appendix B of this IRP.



This Integrated Resource Package (IRP) sets out the provincially prescribed curriculum for Music 11 and 12. The development of this IRP 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.

### RATIONALE

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

Music education makes an essential and unique contribution to students' lifelong intellectual, physical, and emotional development. Music also contributes to a healthier society through shared activities that respect and reflect the diversity of human experience.

Music education, as envisioned in this curriculum, contributes to the intellectual, human, social, and career development of the educated citizen by providing students 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 themselves and the world through the study of music and the 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

### CURRICULUM ORGANIZERS

A curriculum organizer consists of a set of prescribed learning outcomes that share a common focus. The learning outcomes for all Music 11 and 12 courses are listed under the following curriculum organizers and suborganizers:

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

Composition and Technology 11 and 12 has an additional organizer:

- Applications of Technology

### *Structure (Elements of Rhythm)*

Prescribed learning outcomes in Elements of Rhythm describe the learning needed to manipulate the relative duration of sounds in music in the context of a beat or grouping of beats.

### *Structure (Elements of Melody)*

Prescribed learning outcomes in Elements of Melody describe the learning needed to manipulate the pitch of sounds and their linear arrangement into melodic lines.

### *Structure (Elements of Expression)*

Prescribed learning outcomes in Elements of Expression describe the learning needed to manipulate the harmony, texture, dynamics, tempo, timbre, and articulation of sounds in music.

### *Structure (Form and Principles of Design)*

Music is structured sound. In order to better understand music, students need to learn to distinguish the forms and structures found in music. These forms and structures are based on the principles of design: unity, variety, repetition, emphasis, and pattern.

Musicians use form to structure elements of rhythm, melody, and expression (which include harmony, texture, dynamics, tempo, timbre, and articulation) into a coherent whole.

### *Thoughts, Images, and Feelings*

Students derive personal meaning from music by learning to understand and appreciate the thoughts, images, and feelings it evokes.

### *Context (Self and Community)*

Participation in music experiences contributes to the development of self within the context of the larger community. When students interact with others through a variety of music experiences, they have opportunities to develop a sense of community. Awareness of the roles of composer, performer, and audience is integral to the transformation and balance of community.

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

- participate in the various roles associated with music activities (e.g., soloist and accompanist, 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

### *Context (Historical and Cultural)*

Music is created, communicated, perceived, and responded to in historical and cultural contexts. Through the study of these contexts, students have opportunities to experience and value the richness and diversity of the human spirit.

**MUSIC KINDERGARTEN TO GRADE 12 OBJECTIVES**

A set of objectives for learning in music has been developed for Kindergarten to Grade 12. This may help teachers by providing a sense of the overall direction intended for

the prescribed learning outcomes. The Music Kindergarten to Grade 12 Curriculum Objectives chart describes the objectives in relation to curriculum structure.

**Music Kindergarten to Grade 12 Objectives**

Organizer	(Suborganizer)	Objective
<b>Structure</b>	(Elements of Rhythm)	Students create, listen to, and perform music, demonstrating an understanding of the expressive and physical properties of rhythm.
	(Elements of Melody)	Students create, listen to, and perform music, demonstrating an understanding of the expressive and physical properties of melody.
	(Elements of Expression)	Students create, listen to, and perform music, demonstrating an understanding of the elements of expression.
	(Form and Principles of Design)	Students create, listen to, and perform music, demonstrating an understanding of the elements of form and principles of design.
<b>Thoughts, Images, and Feelings</b>		Students create, listen to, and perform music, demonstrating an understanding and appreciation of the thoughts, images, and feelings the music expresses.
	<b>Context</b>	(Self and Community)
(Historical and Cultural)		Students demonstrate an understanding of the music's historical and cultural contexts.

### SUGGESTED 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.

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 to meet the needs of students and to respond to local requirements.

### SUGGESTED ASSESSMENT STRATEGIES

The assessment strategies in this IRP describe a variety of ideas and methods for gathering evidence of student performance, and provide examples of criteria for assessing the extent to which the prescribed learning outcomes have been met. Teachers determine the best assessment methods for gathering this information.

The assessment strategies or criteria examples for a particular organizer are always specific to that organizer. Some strategies relate to particular activities, while others are general and could apply to any activity.

#### *About Assessment in General*

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 for further instruction 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 which assessment methods, tools, or techniques are most appropriate.

Assessment focusses on the critical or significant aspects of the learning that students will be asked to demonstrate. Students benefit when they clearly understand the learning goals and learning expectations.

Evaluation involves interpreting assessment information in order to make further decisions (e.g., set student goals, make curricular decisions, plan instruction). 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 learning outcomes.

Students benefit 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.

The assessment of student performance is based on a wide variety of methods and tools, ranging from portfolio assessment to

pencil-and-paper tests. Appendix D includes a more detailed discussion of assessment and evaluation.

### *About the Provincial Learning Assessment Program*

The Provincial Learning Assessment Program gathers information on students' performance throughout the province. Results from these assessments are used in the development and revision of curricula, and provide information about teaching and learning in British Columbia. Where appropriate, knowledge gained from these assessments has influenced the assessment strategies suggested in this IRP.

### *Provincial Reference Sets*

The provincial reference sets can also help teachers assess the skills that students acquire across curricular areas. These are:

- *Evaluating Reading Across Curriculum* (RB 0034)
- *Evaluating 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 developed to provide guidance for teachers as they explore and expand their assessment repertoires is also available:

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

### INTEGRATION OF CROSS-CURRICULAR INTERESTS

Throughout the curriculum development and revision process, the development team has done its best to ensure that relevance, equity, and accessibility issues are addressed in this IRP. These issues have been integrated into the learning outcomes, suggested instructional strategies, and assessment strategies in this IRP with respect to the following:

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

(See Appendix C, Cross-Curricular Interests, for more information.)

### LEARNING RESOURCES

The Ministry of Education, Skills and Training promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials intended for use by teachers and students. The media formats include, but are not limited to, materials in print, video, and software, as well as combinations of these formats. Resources that support provincial curricula are identified through an evaluation process that is carried out by practising teachers. It is expected that classroom teachers will select resources from those that meet the provincial criteria and that suit their particular pedagogical needs and audiences. Teachers who wish to use

non-provincially recommended resources to meet specific local needs must have these resources evaluated through a local district approval process.

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 encouraged to use a variety of resources to support learning outcomes at any particular level. A multimedia approach is also encouraged.

Some selected resources have been identified to support cross-curricular focus areas. 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 BC schools fall into one of two categories: *provincially recommended materials* or *locally evaluated materials*.

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

### *Provincially Recommended Materials*

Materials evaluated through the provincial evaluation process and approved through Minister's Order are categorized as *recommended* materials. These resources are listed in Appendix B of each IRP.

### *Locally Evaluated Materials*

Learning resources may be approved for use according to district policies, which provide for local evaluation and selection procedures.

### *Internet Resources*

Some teachers have found that the Internet (World Wide Web) is a useful source of learning resources. None of the material from this source has been evaluated by the ministry, in part because of the dynamic nature of the medium.

### ORGANIZING FOR INSTRUCTION

There are several educational, social, and technical issues to consider before starting a music program. The following is a general guide to issues common to all areas of music.

### *Considerations for Planning*

A music program should include a range of opportunities for creating, listening to, and performing music. These experiences will serve as the basis for exploring music concepts articulated by this curriculum.

Instructional strategies suggested in this IRP are aimed at encouraging students to explore and express themselves through music, and to reflect on their own work and that of others. Teachers are encouraged to plan both individual and group work, and to include a range of cultural content.

In planning a music program, teachers might find it helpful to:

- Vary instructional approaches and activities to address differing levels of experience, access, and confidence with materials, technologies, and processes.
- Establish an accepting and co-operative atmosphere in which students feel safe and free to take risks.
- Inform students about classroom management policies and expectations regarding their work in the music classroom.

- Inform students about expectations specific to the class, such as the need to share equipment and leave it in good running order for the next user.
- Explain to students the importance of planning ahead in order to address the constraints of equipment access and class time.
- Ensure that students have experience with a broad range of technologies and time for in-depth work in an area.
- Include strategies for students to update knowledge, and opportunities to experience emerging technological processes and equipment, where relevant.

### *Creating Music*

Structuring *creating* and *responding* activities are two important aspects of the music classroom.

Depending on the particular classroom situation, initial activities in music creation may need to be very structured. Once students are familiar with the process, less-structured activities can be included. Equipment familiar to the teacher should be available to students. Found and homemade instruments can be used along with classroom instruments and technology.

The steps suggested in the Creating Music chart 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.

## Creating Music

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

1. 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.
2. Discuss objectives and establish criteria.
3. 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., electronic and environmental sounds; found objects; acoustic and electronic musical instruments; voices; body percussion)
  - explore (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
4. Give students opportunities to rehearse and perform their compositions.
5. Encourage students to reflect on and assess their work.
6. Help students extend and redirect their experiences.
7. Encourage students to talk about their projects to composers; listen to recordings of music that illustrate the same principles they were using; attend live performances; adapt or expand their original ideas to create new compositions; or apply their compositions to other subject areas 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 immersed in the music aurally, emotionally, and physically.

Students bring varied perspectives and associations, cultural and personal backgrounds, and ways of knowing to their responses to music presentations. 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 encouraged to 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 professional live performances or recorded music:

- on an emotional level—allowing music to evoke feelings
- on an associative level—making associations with the music or with images in the music (which may be of a personal nature or come from a cultural perspective)
- on a formal, intellectual level—responding with formal analyses and interpretations of the music

Students also benefit from opportunities to research, analyse, and interpret the context of music of various cultures and time periods. The following topics might be considered:

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

The steps suggested in the Responding to Music chart may help teachers structure formal response activities. These suggestions are intended to be flexible enough to suit students with varied musical backgrounds.

## Responding to Music

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

- 1 Preparation—establish the focus for listening to the music.
- 2 First impressions—encourage students to respond spontaneously (no wrong answers).
- 3 Description—ask students to take inventory of what they heard, responding objectively rather than interpretively.
- 4 Analysis—encourage students to:
  - use appropriate terminology to identify relationships between and within the structural elements of music and the principles of design
  - identify the structure or form
  - identify cultural influences represented in the music
  - identify how the musician used the elements and principles to achieve certain effects
  - 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?)
  - analyse how their responses are influenced by their experiences and perceptions of the world
- 5 Background information—ask students to research (or provide) biographical, historical, and cultural information about the composer or performer.
- 6 Informed judgment—ask students to refer back to their first impressions and support their initial opinions of the work or develop and support new opinions of the music and its value based on their discussions, research, and reflections.

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

### *Introducing Controversial Content*

Of particular issue to music classes is the appropriateness of music repertoire. While this curriculum advocates providing opportunities for students to play, listen to, and discuss their own music choices, teachers should ensure that unsuitable music (e.g., containing obscenities, images of violence, or gender-role stereotypes) is not played unless an appropriate context has been established.

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. 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 be represented, and should be prepared to offer alternative strategies.

### *Responding to Sensitive Issues*

Some students or their parents may be concerned about 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).

- Obtain the support of the school administration before engaging in any potentially sensitive instruction.
- 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.
- Avoid dealing with controversial issues until class members have had enough time together to become comfortable with one another and to have learned an appropriate process for addressing such issues.
- Preview media materials (e.g., print, video, film) and set guidelines for student Internet access to sensitive material.
- Know district policy regarding the rights of individuals and the need for permission when students are videotaping, filming, photographing, and recording. Establish a procedure for filing any necessary release forms.

### *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).

When working with guest composers and musicians, teachers should:

- arrange a meeting with them beforehand to discuss appropriate learning outcomes and expectations, and areas of the curriculum to be addressed (e.g., focus on structural elements and historical, cultural, and societal contexts)

- prepare students for the experience (e.g., discuss 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 these 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

### *Creating a Safe Learning Environment*

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

- Are students aware of established safety rules and procedures (e.g., hearing conservation, health procedures when sharing instruments)?
- Is the activity suitable for the gender, interests, confidence levels, abilities, 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 equipment 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.



# CURRICULUM

---

*Composition and Technology 11 and 12*



Composition and Technology 11 and 12 focusses on developing the knowledge, skills, and attitudes students need to compose music using traditional and contemporary technologies. Students explore how developments in technology affect music composition, how composition technologies differ across cultures and throughout history, and how composers manipulate available technologies to express individuality and creativity.

Students experiment with using technology to manipulate musical form and to enhance the expressive possibilities of music composition.

Students also learn the role of technology and music composition in society. They examine how available technologies influenced distinctive kinds of composition in particular cultures and historical eras, and how technological developments affect music composition today. They explore career options related to music composition today, and develop skills useful in pursuing those options.

#### THE COMPOSITION AND TECHNOLOGY 11 AND 12 CURRICULUM

The prescribed learning outcomes for Composition and Technology 11 and 12 are grouped according to the same three curriculum organizers used in all Kindergarten to Grade 12 music IRPs. A fourth organizer called Applications of Technology recognizes the importance of technology to music composition today. The following curriculum organizer and suborganizer descriptions define the course content specific to Composition and Technology 11 and 12.

#### *Structure*

Music is structured sound. To better understand music, students need to learn to distinguish the forms and structures found in it. In Composition and Technology 11 and 12, students create and re-create music by manipulating pitch, rhythm, and form, using a variety of available technologies. Students also listen to and critique compositions in order to demonstrate understanding of these structural elements.

- *Elements of Rhythm*  
Students examine how technology can be used to manipulate the relative duration of sounds in music in the context of a beat or grouping of beats.
- *Elements of Melody*  
Students examine how technology can be used to manipulate the pitch of sounds and their linear arrangement into melodic lines.
- *Elements of Expression*  
Students examine how technology can be used to manipulate the harmony, texture, dynamics, tempo, timbre, and articulation of sounds in music.
- *Form and Principles of Design*  
Students use technology to distinguish the forms and structures used in music composition. These forms and structures are based on the principles of design: unity, variety, repetition, emphasis, and pattern.

### *Thoughts, Images, and Feelings*

In Composition and Technology 11 and 12, students compose music and manipulate structural elements in order to express and respond to their own thoughts, images, and feelings, and interpret those of other composers. Students use available technology to enhance expressive possibilities.

### *Context*

- *Self and Community*  
The course explains how technology and composition reflect social values, and develops students' abilities to offer constructive criticism of their own compositions and those of others. Students also examine how technology affects the legal, ethical, and moral aspects of music composition.
- *Historical and Cultural*  
Composition and Technology 11 and 12 includes a study of music composition and technology as they relate to society, culture, and history. Within this context, students develop an appreciation of and respect for cultural and stylistic differences.

### *Applications of Technology*

*Technology* refers to means of creating, re-creating, and manipulating musical compositions. In Composition and Technology 11 and 12, students use technology to make the composing process more efficient and to expand possibilities for variation. Students also gain an understanding of how available technology affects the way audiences listen and respond to music.

### ADAPTING THE COMPOSITION AND TECHNOLOGY 11 AND 12 CURRICULUM

Schools or districts might choose to adapt existing programs to fit the new curricular requirements or to focus Composition and Technology 11 and 12 on particular areas of music composition. Possibilities for adapting the course include focussing on songwriting, commercial music, traditional composition, recording and production, electronic music, soundtrack and film scores, arranging, or sound synthesis. Any adaptations of the course must meet all the prescribed learning outcomes.

### CLASSROOM CONSIDERATIONS

Work in music composition and technology requires appropriate facilities and specialized equipment and materials.

### *Facilities*

Although several components of the curriculum can take place in regular classrooms, the creative components have some specific requirements. When choosing or designing a facility for the physical components of the curriculum, consider the following:

- Are the acoustics appropriate and safe?
- Does the facility offer flexibility for instruction?
- 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)?
- Is a soundproof room available?

### *Equipment and Materials*

Teachers who want to offer students experiences with a variety of materials and processes but who are unable to purchase all the necessary equipment may be able to use specialized equipment from other departments in the school or district (e.g., fine arts, drama, technology education, or business education departments). Local colleges, television and radio broadcasters or studios, and businesses are other possible sources. This equipment includes:

- sound sources (piano, MIDI keyboard, musical instruments)
- sound recording equipment (DAT, computers, software, score anthology and recording collection, MIDI workstation, SMPTE equipment)
- sound-manipulation equipment (sound effects, sampler)
- performance and playback equipment (PA system, mixer, microphone, stereo system, headphones, VCR and television)

### ~~FINE ARTS GRADUATION REQUIREMENTS~~

~~Composition and Technology 11 and Composition and Technology 12 are two of the provincially approved four credit courses that satisfy the two credit fine arts requirement for graduation. Schools are encouraged to provide opportunities for students to take more than one music course at a given grade level. Each course must address all the learning outcomes for its designated grade.~~

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- compose, notate, and perform rhythms in a variety of metres
- analyse and modify rhythms that reflect a diversity of cultures and styles of music
- describe pulse, metre, and rhythmic patterns using both traditional and contemporary terminology

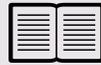
### SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to choose simple pieces of music and modify their rhythmic patterns. Then have them analyse and discuss how these changes affect the pieces.
- Use computer-assisted-instruction (CAI) software to instruct students individually, at their own levels, in rhythm notation.
- Suggest that students use a variety of print and electronic resources to research methods of vocalizing rhythmic patterns (e.g., East Indian, Balinese, Kodály). Have them present their findings to the class, then hold a discussion comparing diverse cultural styles.
- Invite students in groups to create and perform compositions for a percussion ensemble.
- Have the class create a rhythm rondo by first constructing a short rhythmic pattern from given rhythmic motifs and memorizing it. Then ask students to create individual patterns. Use the class pattern as a rondo theme and call on students to perform the responses.
- Ask students to transfer existing compositions from traditional to electronic formats. Then have them input the data using step-time first, then real-time.
- Invite students to keep rhythm terminology glossaries in journals. Near the end of the term, have them pool their findings and compile a class dictionary.
- Discuss with students examples of historical and modern rhythm notation systems (e.g., neumes, R. Murray Schafer). As a class, analyse the information needed for such systems. Suggest that students create new rhythm notation systems and apply them to existing pieces of music.
- Ask students to bring in examples of music and identify the metre of each piece as simple or compound.
- Introduce basic conducting beat patterns for two, three, and four. Have the class conduct to a recording of an orchestral piece.
- Show a video, without the sound, of a conductor leading an orchestra. Challenge the class to determine the metre of the piece being conducted.

## SUGGESTED ASSESSMENT STRATEGIES

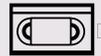
- When students create a rhythmic rondo from rhythmic motifs, ask them to describe the changes in mood, feel, pulse, and performance demands caused by changes in rhythm. Note the extent to which they are able to:
  - give specific examples of how changes in rhythmic quality affected mood, feel, pulse, and performance demands
  - use appropriate terminology
  - make generalizations about the effects of rhythmic patterns
- Ask students to transfer an existing composition to electronic format twice: once using real-time input and once using step-time input. Discuss the rhythmic results of the two methods. Ask students to identify errors, analysing which of these reflect actual errors and which are caused by the inability of the computer to represent interpretive differences. Assess the extent to which they are able to differentiate between the two types of errors. (Correct transcription should not be the focus of assessment.)
- After students have learned basic conducting beat patterns, have them work in pairs to conduct to a recording of an orchestral piece. One student conducts, while the other observes and makes notes in order to provide feedback. The feedback should be constructive and could focus on criteria such as:
  - clarity of pattern
  - consistency of tempo
  - use of non-conducting hand to emphasize strong rhythmic patterns

## RECOMMENDED LEARNING RESOURCES



## Print Materials

- Beethoven or Bust
- Introduction To MIDI/Synthesis
- The New Harvard Dictionary of Music
- Theory of Music



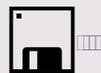
## Video

- Like Mother Like Daughter
- Latin Nights
- Mariposa
- A Métis Suite
- Oscar Peterson Presents
- The Spirit Travels



## Multimedia

- Brief Guide to Music
- Music!



## Software

- Band-In-A-Box
- The Jazz Guitarist
- The Jazz Pianist
- Music Mentor
- The New Orleans Pianist
- Practica Musica
- Practical Theory Complete
- The Ragtime Pianist
- Theory Games Software

See Appendix B for a list of suggested utility software that supports this course.



## CD-ROM

- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- notate pitch using a variety of traditional and non-traditional techniques
- identify intervals within a melodic pattern
- identify and use scales and melodic patterns that reflect cultural diversity
- apply melodic contour to compositions
- use appropriate terminology to describe melodic patterns

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students each choose a melody and use technology to alter its tone set (scale).
- Ask each student to draw a contour on paper, compose a melody that fits the contour, and add elements of expression to support the melody.
- Invite students to compare randomly generated sequences of notes to both familiar and unfamiliar melodies. Discuss with the class the definition of *melody*.
- Have students research composers or songwriters to discover their sources of melodic material and how they record their melodies (e.g., notation, computer sequence, recording). Ask students to present their findings to the class. Then lead a discussion about the relationship between melody and notation method.
- Suggest that each student compose a melody using a given set of intervals, then identify the intervals within the melody. Have students perform their melodies. Ask the class to discuss the merits of each composition.
- As a class, discuss what makes some popular melodies more memorable than others.
- Have students improvise short melodic “responses” to a given “call.” Then challenge them to write out their responses using standard notation.
- Provide lyrics and ask each student to compose a melody to fit them.
- Ask each student to create a loop from an eight-bar melodic pattern, then add a counter-melody of 16 bars.
- Have students create new melodies for hypothetical television commercials.
- Suggest that students collect signature melodic motifs (e.g., station signal of Vancouver’s SkyTrain, a doorbell) in sound scrapbooks. Ask students to present their scrapbooks and identify and classify the examples.
- Invite students to listen to pentatonic tunes from a variety of cultures, then analyse the pentatonic scale used in each (e.g., *do*-based, *re*-based). Have students each compose a piece based on one of the scales.

## SUGGESTED ASSESSMENT STRATEGIES

- When students compare melodies and random sequences of notes, have them develop charts with the headings Familiar, Unfamiliar, and Randomly Generated melodies. Look for evidence that they are able to identify similarities and differences in scale pattern, melodic shape, range, rhythmic value, and syncopation.
- After students have developed comparison charts, form groups and have each group write a definition of *melody*. Look for:
  - references to scales, intervals, melodic patterns and shape
  - use of appropriate terms
- As a class, listen to popular melodies from a variety of cultural traditions (e.g., a reggae tune, a Japanese folk melody, a sixties rock tune) and discuss what makes a tune memorable. Encourage students to represent their understanding of the melodies with graphic representations on the board. Look for evidence that students are able to:
  - recognize the melodic elements and describe them using appropriate terminology
  - spontaneously produce appropriate, invented graphic representations for melody and melodic contour
  - describe the culturally specific aspects of the music
  - identify some of their own cultural biases
- Ask each student to use a computer sequencer or notation program to alter a given melody, then play before and after versions for the class. Look for evidence that class members:
  - can identify scale and interval changes
  - notice altered expressive elements and how they support the melody
  - use appropriate technological terminology in their descriptions
  - relate some of these scales to known songs
 Look for evidence that the student composer/arranger is able to:
  - discuss melodic alterations using appropriate terminology
  - respond with appropriate terminology to classmates' critiques
  - accurately describe technological means used to achieve her or his alterations

## RECOMMENDED LEARNING RESOURCES



## Print Materials

- The Anchor Guide to Orchestral Masterpieces
- Beethoven or Bust
- Introduction To MIDI/Synthesis
- The New Harvard Dictionary of Music



## Video

- Latin Nights
- Mariposa
- A Métis Suite
- Oscar Peterson Presents
- The Science of Music
- The Spirit Travels



## Multimedia

- Brief Guide to Music
- Music!



## Software

- Band-In-A-Box
- Claire: The Personal Music Coach
- The Jazz Guitarist
- The Jazz Pianist
- Music Mentor
- Practica Musica
- Practical Theory Complete
- Theory Games Software

See Appendix B for a list of suggested utility software that supports this course.



## CD-ROM

- Brubeck Sketches #1
- Jazz: Early Legends
- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- create a new part appropriate to a given multi-timbral texture
- use the elements of expression to achieve specific effects in their own compositions
- use a variety of sound sources to manipulate elements of expression
- apply an understanding of harmonic principles to composition
- analyse the timbral qualities of various music styles in a variety of cultures
- use appropriate traditional and contemporary terminology to describe elements of expression

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to represent the melodic contour of both parts of a two-voice composition. Students look for similar, parallel, contrary, and oblique motion between the parts.
- Give students a melody and have them provide accompaniments with multi-timbral textures (e.g., soundscapes, synth-pad sounds, sampled sounds, recordings, environmental sounds).
- Invite each student to compose a melody. Divide the class into groups and assign each group an expressive element (e.g., tempo, dynamics, articulation, timbre, texture). Have each group alter its members' melodies by manipulating the assigned expressive element. Then have group members discuss the merits of the changes and select the version of each work they agree is most effective. Finally, ask each group to perform these versions for the composers.
- Have students choose melodies and alter their effects using elements of expression (e.g., make them frightening, sad, humorous).
- Suggest that each student create a single wave form (e.g., sine wave, triangular), then alter its amplitude, frequency, filters, effects, or other physical properties.
- As a class, brainstorm words used to describe the qualities of the elements of expression. Invite students to list these works on a class chart. Have them describe the physical attributes of these qualities and suggest terminology appropriate for the technology used in the classroom.
- Play various music from around the world. Ask students to guess which continent each work comes from and which instruments were used. Have students defend their choices by identifying the timbral qualities of various musical styles and cultures.
- Provide a short musical phrase or chord progression for students to manipulate using the elements of expression one at a time. Have students compare their examples with those of their peers. At the end of the exercise, ask the class to choose the most effective example for each element.

### SUGGESTED ASSESSMENT STRATEGIES

- When students provide accompaniments for a given melody, look for ideas that enhance the melody. Work with students to develop criteria for peer assessment, then have them present their accompaniments. For example, students might use a 1 to 5 rating scale to record the extent to which each accompaniment:
  - reinforces the melodic line
  - shows recognition of the differences between background sounds and actual harmonic development
  - uses textural, timbral, and dynamic variations
  - uses tempo appropriately
- When students alter the effect of a given melody, have them note the emotional effect they wish to achieve. Play each piece for the class before revealing the student composer's intention, and compare the perceived effect to the intended one.
- Provide frequent opportunities for students to listen to and discuss music from around the world. Ask them to explain which elements are unique within a specific culture. Note their abilities to:
  - identify elements of expression
  - identify common and unique elements
  - explain how an element is unique
  - analyse the role of geography, sociology, politics, religion, gender, or socio-economics in influencing the sound
  - use traditional and contemporary terminology correctly
- After students alter the expressive elements in their peers' compositions, ask the original composers to rewrite their first compositions, using some of the ideas from the altered forms. Look for evidence in students' rewritten work of:
  - appropriate assimilation of peers' ideas
  - willingness to try a variety of timbres, textures, harmonies, tempos, dynamics, and articulations to achieve an effect
  - a sense of their own goals for their compositions (e.g., by a rejection of inappropriate suggestions)

### RECOMMENDED LEARNING RESOURCES



#### Print Materials

- Beethoven or Bust
- Introduction To MIDI/Synthesis
- The New Harvard Dictionary of Music
- Opera: An Informal Guide



#### Video

- The Feeling Is Musical
- Gift of the Messiah
- Latin Nights
- Like Mother Like Daughter
- Mariposa
- Oscar Peterson Presents
- The Science of Music
- The Spirit Travels



#### Multimedia

- The Art of Music
- Brief Guide to Music
- Music!
- Women Composers



#### Software

- Band-In-A-Box
- The Jazz Guitarist
- Music Mentor
- The New Orleans Pianist
- The Pianist
- Practica Musica
- Practical Theory Complete
- The Ragtime Pianist
- Theory Games Software

See Appendix B for a list of suggested utility software that supports this course.



#### CD-ROM

- Jazz: Early Legends
- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

## PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- compose music incorporating a variety of forms and principles of design
- compare the use of form and principles of design in music compositions from a variety of historical, cultural, and stylistic contexts
- use appropriate terminology to describe form and the principles of design

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Show students an example of a line graph illustrating the overall form of a piece. Play a recording and invite students to construct their own graphs. Ask them, through repeated listening, to add detail to their graphs by focussing on orchestration, texture, harmony, melodic development, and other elements of form and principles of design. Discuss how these elements interact with the form. Students listen again with full scores in hand and re-identify graph elements.
- Have students compare several styles of 12-bar blues (e.g., traditional blues, modern jazz, pop), and create mind maps showing stylistic similarities and differences. Divide the class into groups and ask each group to research one of the blues styles, using a variety of print or electronic resources. Have groups present their results (e.g., in multimedia productions) to the class.
- Suggest that students create journals of standard forms, listing at least one example of each. Have students present their findings to the class.
- Play a recording and have students create non-musical representations of the music's form (e.g., drawing or collage of a tone poem). Then ask them to create representations of their own imagined music. Students could conduct improvisation sessions based on their drawings.
- Identify the themes in an evocative work (e.g., *William Tell Overture*, *The Firebird Suite*) and assign each theme to a small group of students. Have each group act out an interpretation of its theme. Play the work and ask groups to act out their parts at the appropriate times. Videotape the presentation, and have the student audience assess the success of the interpretation.
- Ask each student to choose a piece of music with a distinct form (e.g., AABA, theme and variations, rondo) and experiment with reordering the sections. Alternatively, have them each select two pieces with the same form and interchange the sections. Then have students compare the resulting versions to the originals.

### SUGGESTED ASSESSMENT STRATEGIES

- When students construct line graphs illustrating the form of a piece, look for evidence that they are able to accurately:
  - indicate the various elements through the use of graphics, colour, anecdotes, measure numbers, original notation symbols
  - identify relationships between form and the elements of sound, and explain how these interact to create a musical composition
  - highlight parts of the original score that they think are crucial to understanding the form and structure of the piece, justifying their choices
- Post mind maps that students create for the 12-bar blues style. Encourage peer feedback and questions. In assessing the mind maps, look for evidence that students have accurately presented:
  - common music elements among the blues styles
  - major differences in interpretation between the styles
  - variations on the basic 12-bar blues form noted in each style
- Work with students to develop criteria for assessing individual contributions and group presentations for the blues research. After presenting their research, groups assign themselves grades or ratings based on the criteria, then seek confirmation from the rest of the class. Similarly, group members assign themselves individual marks based on their contributions to the group; each of the other members confirms these grades.
- Review students' journals and other records for evidence of increasing skill and competence in:
  - using appropriate terminology in describing form and uses of principles of design
  - comparing and contrasting musical forms associated with particular social, cultural, and historical contexts

### RECOMMENDED LEARNING RESOURCES



#### Print Materials

- The Anchor Guide to Orchestral Masterpieces
- Beethoven or Bust
- The New Harvard Dictionary of Music



#### Video

- Gift of the Messiah
- Joy Of Singing
- Latin Nights
- Like Mother Like Daughter
- Mariposa
- Music Maestro Series
- Orchestra!
- The Spirit Travels



#### Multimedia

- The Art of Music
- Brief Guide to Music
- Investigating Musical Styles
- Music!
- Women Composers



#### Software

- Band-In-A-Box
- Music Mentor

See Appendix B for a list of suggested utility software that supports this course.



#### CD-ROM

- Brubeck Sketches #1
- Jazz: Early Legends
- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- use other forms of expression to represent thoughts, images, and feelings evoked by their own compositions
- share personal insights derived from listening to, composing, and performing music
- explain how music can be used to manipulate thoughts, images, and feelings
- analyse a composer's intentions with regard to the thoughts, images, and feelings expressed by a piece of music
- analyse the elements of structure in compositions used to represent a broad range of thoughts, images, and feelings

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to manipulate a familiar melody, changing one structural or expressive element to change the emotional impact.
- Have students bring in pieces of music they like but that classmates may be unfamiliar with, and explain why the music has meaning for them.
- Play a piece of music and ask students what thoughts, images, and feelings it evokes. Discuss how these thoughts, images, and feelings might be expressed in other media. Then have students create artwork to represent their responses to the piece.
- Suggest that students record the thoughts, images, and feelings they associate with three favourite recordings, then bring the recordings to class. Have students anonymously exchange recordings, take the new recordings home, and record their own thoughts, images, and feelings. In class, ask students to meet and compare their impressions.
- As a class, discuss whether music needs to represent an image or story to have meaning. Invite a volunteer to record the arguments given supporting each side of the question.
- Play an instrumental recording of a song students are unfamiliar with or a vocal recording sung in a language they don't know. Ask students what they think the song might be about. Then distribute the lyrics and compare them to students' responses.
- Discuss with students how music can be used to manipulate thoughts, images, and feelings. (When you feel stress, what music do you listen to and why? Why are particular kinds of music played during massage therapy, in shopping malls, at military rallies?)

## SUGGESTED ASSESSMENT STRATEGIES

- Work with the class to develop a listening guide and individual response sheet they can use as they listen to their classmates' choices of music. Response sheets might include questions that focus on the thoughts, images, and feelings evoked by the songs. As students listen and respond, look for evidence of:
  - effective listening skills
  - empathy for others
  - contribution to the class discussion and critique
  - willingness to accept and learn about music from other cultures and genres
- After students listen to music, ask them to discuss ways the music might be used to support other media presentations. Suggest that they keep in their journals ongoing lists of possibilities and specific examples, grouped according to style, media, or message communicated. After they have compiled and discussed their lists, ask them each to select or compose a piece of music to present with another medium. Look for evidence that they are able to:
  - make choices that are appropriate for the media presentation
  - take risks to try unusual or previously untried possibilities
  - represent thoughts, images, and feelings by combining music with other forms of expression
- After students have participated in or listened to a debate on whether music must represent an image or story to have meaning, have them demonstrate their understanding of the issues by recording responses to questions such as:
  - What were two or three of the most convincing arguments presented?
  - Give an example of an argument that surprised you.
  - What questions were left in your mind at the end of the debate?
  - Has your opinion about this issue changed? Are you more or less certain of your views? Explain.

## RECOMMENDED LEARNING RESOURCES



## Print Materials

- The Anchor Guide to Orchestral Masterpieces
- Beethoven or Bust
- The New Harvard Dictionary of Music
- Opera: An Informal Guide



## Video

- Bizet's Dream
- The Feeling Is Musical
- Gift of the Messiah
- Joy Of Singing
- Latin Nights
- Like Mother Like Daughter
- Mariposa
- A Métis Suite
- Music Maestro Series
- Orchestra!
- The Science of Music



## Multimedia

- The Art of Music
- Brief Guide to Music
- Music!



## Software

- Band-In-A-Box
- The Jazz Pianist
- Music Mentor
- The New Orleans Pianist
- The Pianist

See Appendix B for a list of suggested utility software that supports this course.



## CD-ROM

- Brubeck Sketches #1
- Jazz: Early Legends
- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- provide and accept constructive feedback
- analyse how audience response affects composition
- explain how performance can alter the effect of a composition
- identify legal, ethical, and moral issues related to composing music
- demonstrate an awareness of careers related to music composition and technology

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Form small groups and ask them to brainstorm and then make web charts of music technology careers. As a class, create a large web incorporating all the group work. Invite each student to choose a career from the web, then use a variety of print or electronic resources to research the preparation and experience required to pursue it.
- Have students research legal noise limits and then suggest an appropriate level for their classroom.
- Invite students to perform their own compositions for the class. Ask their classmates to write positive critiques, commenting on what they liked about the music and how the composers might improve their pieces.
- Set aside time that students can book with the teacher to discuss their compositions and problems arising in them.
- Have each student write a work involving three or more performers. Organize rehearsals and a group performance of their compositions.
- Ask students to perform pieces of their own work and then revise them after listening to the audience's responses.
- Provide examples of music that borrows from previous works (e.g., Eric Carmen's "Never Fall in Love Again" from Rachmaninov's *Symphony No. 2*). As a class, discuss the distinction between influence and plagiarism.

## SUGGESTED ASSESSMENT STRATEGIES

- After students research and report on the preparation needed to pursue careers related to music composition and technology, check on their knowledge and understanding by reviewing their written notes and conducting brief interviews. Look for evidence that their information is thorough, accurate, current, and drawn from credible sources.
- When students research legal noise limits, ask them to identify possible health and safety problems in the school and to suggest potential solutions. Look for evidence that they:
  - know the maximum decibel limits allowed by law
  - can explain how different volume levels and various venues can affect the performance of a composition
  - relate decibel levels to their own health and environment
  - offer a variety of plausible solutions
  - generalize their understanding to situations outside of school (e.g., airports, video arcades)
- Before students perform compositions, ask them to brainstorm a set of criteria and create a response sheet they can use to critique one another's work. Review the response sheets for evidence of:
  - positive and respectful comments
  - pertinent and helpful suggestions for change
  - respect for their peers' contributions to the class musical community
  - accuracy and relevance of critiques
 Have the composers read their reviews and identify three ideas that might help them in future work. Look for evidence that they use this feedback in subsequent assignments.
- During individual student-teacher conferences, look for evidence that students are able to:
  - identify their strengths and problems realistically
  - consider and respond to suggestions
- Hold a mock trial about the legal, ethical, and moral issues involved in composing a piece based on another composer's ideas. Ask students to write short summaries of the proceedings. Look for evidence that their responses are accurate, logical, detailed, and complete.

## RECOMMENDED LEARNING RESOURCES



## Print Materials

- Beethoven or Bust
- Music in Canada
- The New Harvard Dictionary of Music



## Video

- The Feeling Is Musical
- Gift of the Messiah
- Joy Of Singing
- Like Mother Like Daughter
- A Métis Suite
- Shaping Your Sound With Mixers and Mixing
- The Spirit Travels
- Take A Bow



## Multimedia

- Brief Guide to Music
- Music!



## Software

See Appendix B for a list of suggested utility software that supports this course.



## CD-ROM

- Miles Davis Sketches #1
- A Portrait of Beethoven

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- compare compositions from a range of historical and cultural contexts
- identify the historical, cultural, and stylistic influences in their own compositions
- demonstrate respect for music from various historical and cultural contexts when composing
- compare techniques used in compositions created for a variety of purposes, venues, and audiences

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Take students to two concerts of widely contrasting kinds of music (e.g., rock and orchestral). Afterward, conduct a panel discussion on the merits of the two types of music, with students taking sides opposite to their actual feelings.
- Play a listening game: “Name That Tune (Composer, Era, Style).” Ask students to justify their guesses.
- When the class is studying a historical style, have students rearrange a known piece (e.g., “O Canada”) in that style.
- Suggest that students use a variety of print or electronic resources to research the music of cultures different from their own and, if possible, find examples of the music. Have them each compose a short piece or melody incorporating some aspect of the music and describe that influence.
- Play a film or television segment without sound. Ask each student to compose a theme, or choose one from a collection of recorded music, to accompany the segment.
- As a class, discuss the importance of being open to new or unusual music and brainstorm a set of guidelines for classroom listening (e.g., make at least one positive comment, justify criticism).
- Have students keep journals for discussing their musical preferences and ask them to describe the influence of those choices on their own music.
- Invite students to compose pieces that adolescents might listen to a hundred years from now.
- Discuss with students the broad influences of a style of music. Challenge each of them to choose a music style and find as many influences both on and of the music as possible. Then have students create Musical Family Tree posters showing their findings.

## SUGGESTED ASSESSMENT STRATEGIES

- In daily music listening, introduce students to a variety of historically significant musical pieces, composers, and cultural styles. With the class, create a checklist of predominant features to listen for in each example. Once a week, quiz students on the name, composer, and major attributes of each piece. Eventually include examples not listened to in class but similar in style (e.g., examples by the same composer) and have students identify and comment on the composer's style.
- Have each student compose a short soundtrack to enhance a chosen video related to a specific historical period. Ask students to research and report on the era and country depicted. Criteria for assessment might include:
  - effective use of elements of music of the culture and era (e.g., uses traditional instruments, incorporates distinctive melodic or rhythmic elements)
  - accuracy and thoroughness of historical research
  - recognition of the music's purpose (e.g., music accompanies the video and reflects its subject matter appropriately)
- Ask students to keep journals of their responses to music they listen to at home. Throughout the year, look for evidence that students are listening to an increasingly broad range of music.
- After students have created the Musical Family Tree posters, look for evidence that they have:
  - accurately identified musical influences
  - included a wide variety of influences
  - listened to examples of as many of the identified styles as possible
  - attended to detail in presentation
  - developed respect and appreciation for the musical influences studied
- In classroom discussions and work, notice students' references to their musical influences. Collect evidence in their discussions and work of awareness and effective use of a variety of styles.

## RECOMMENDED LEARNING RESOURCES



## Print Materials

- The Anchor Guide to Orchestral Masterpieces
- Beethoven or Bust
- The New Harvard Dictionary of Music
- Opera: An Informal Guide



## Video

- 1791-1991: Two Hundred Years of Mozart
- Bach's Fight for Freedom
- Bizet's Dream
- Gift of the Messiah
- Joy Of Singing
- Latin Nights
- A Métis Suite
- Music Maestro Series
- Orchestra!
- Oscar Peterson Presents
- The Spirit Travels



## Multimedia

- The Art of Music
- Brief Guide to Music
- Electroacoustic Music
- Investigating Musical Styles
- Music!
- Women Composers



## Software

- Band-In-A-Box
- The Jazz Guitarist
- The Jazz Pianist
- Music Mentor

See Appendix B for a list of suggested utility software that supports this course.



## CD-ROM

- Jazz: Early Legends
- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- use available technologies to create, reproduce, and manipulate music
- demonstrate an awareness of advanced technologies available for music composition
- explain how technology has changed the compositional process
- demonstrate an understanding of the physics and physical properties of sound and sound synthesis
- use, care for, and maintain electronic tools, equipment, materials, and work space in a safe and environmentally sensitive fashion
- evaluate the cost and suitable applications of currently available music technology
- use appropriate technical terminology to describe the composition process

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Invite a physics teacher to demonstrate wave activity in various forms (e.g., wave tank, vibrating bodies, skipping rope). Have students create instruments that demonstrate the properties discussed.
- Ask each student to create a short composition, starting with a sequencer program. Have students then export their projects to standard MIDI files and import them into notation programs. Have students do final editing for page layout and part extraction.
- Suggest that students keep journals of MIDI specifications and terminology, including records of care and maintenance of equipment and possible variations in electronic-device connections.
- Have students collect articles about technology and composition from industry magazines and keep journals recording their responses to them. Have them present their findings to the class and discuss how the technology they wrote about could be applied to the kinds of work done in this class.
- Arrange a class visit to a recording studio, a software company, or a college music computer lab. Have students compare workplace and classroom practices.
- Create specific hardware and software workstations (which could be as simple as audio mixing and recording set-ups). Invite students to answer a series of equipment-related questions at each station.
- Give students the parts from a small combo arrangement. Ask them to use notation software to create full scores.
- Have students use sequencing software to create compositions for their portfolios. Each product should be stored as electronic files in various formats and as an audio recording.
- Ask each student to save an accompaniment style created by auto-accompaniment software as a MIDI file import. Have students import these into notation programs. Then have each student add a solo part, either using notation software or improvising on an instrument in a manner appropriate to the style.
- Have students research the cost of setting up a home workstation and present written proposals.

### SUGGESTED ASSESSMENT STRATEGIES

- Invite each student to prepare a demonstration of the use of a chosen music technology for a small group of peers. (Several demonstrations can be scheduled at the same time.) Discuss criteria for peer feedback and assessment in advance. For example, note whether the demonstration:
  - is clear and easy to follow
  - is detailed and accurate
  - includes appropriate opportunity for practice to ensure that peers can use the technology to create and manipulate sound
  - accurately describes proper maintenance and care
  - includes information about the cost of purchase and maintenance
- To assess students' understanding of the physical properties of sound, have them try to electronically create particular sounds and record their progress in journals. The journals should include:
  - opening statements that explain students' goals for the project, including the types of sound they hope to create
  - regular entries that record and analyse successes, challenges, and failures at various stages
  - concluding statements assessing how effectively they realized their goals
- Establish criteria for transcription of a score from parts of a small combo arrangement. Ask students to pair up and evaluate one another's work. Criteria might include:
  - accuracy
  - readability
  - alignment of beats in the various parts
  - awareness of various features of the particular software used
- When students complete auto-accompaniment software exercises, provide student response sheets focussed on specific skills such as:
  - sense of style
  - recognition of key, scale, harmony, and related patterns
  - facility with software
  - ability to analyse and critique own work (e.g., Does the piece sound complete? Why or why not?)

### RECOMMENDED LEARNING RESOURCES



#### Print Materials

- The Art Of Sequencing
- Introduction To MIDI/Synthesis
- The New Harvard Dictionary of Music
- Using Sound



#### Video

- Oscar Peterson Presents
- The Science of Music
- Shaping Your Sound With Mixers and Mixing



#### Multimedia

- Becoming a Computer Musician
- Electroacoustic Music
- Music!



#### Software

- Band-In-A-Box
- Claire: The Personal Music Coach
- The Jazz Guitarist
- The Jazz Pianist
- Music Mentor
- The New Orleans Pianist
- The Pianist
- Practica Musica
- Practical Theory Complete
- The Ragtime Pianist
- Theory Games Software

See Appendix B for a list of suggested utility software that supports this course.



#### CD-ROM

- Brubeck Sketches #1
- Jazz: Early Legends
- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- compose, perform, and notate rhythms in increasingly complex metres
- compose using rhythms that reflect a diversity of cultures and styles of music
- describe pulse, metre, and rhythmic patterns in their own compositions using both traditional and contemporary terminology

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Invite students to create new rhythm notation systems and apply them to existing pieces of music.
- Have students each create a sequenced loop of a rhythmic pattern in simple metre (2, 3, or 4), then create a second loop in the same tempo using a complex rhythmic pattern (e.g., 5, 7, 11). Then ask students to merge the two and analyse the effects created.
- As a class, listen to traditional world music (e.g., African, Greek, East Indian) that uses complex metres or polyrhythms. Have students compose pieces of music incorporating similar rhythmic elements.
- Ask students to create electronic percussion works and analyse the rhythmic structure and elements used (e.g., metre, vibrato, ostinato).
- Suggest that students record rhythms that appear naturally in the environment, then analyse and re-create them using a computer program.
- Model complex conducting patterns and have students conduct to a recording of a piece in complex metre.
- Give students a text and ask them to compose a variety of rhythmic patterns that match the words. Have them work together to incorporate their patterns in a polyphonic spoken choral setting and then perform the work.
- Ask students to transcribe rhythms produced by mechanical devices in their homes or neighbourhoods into standard rhythm notation (including dynamics, expressive marks, and tempos). Then have them present their notations and challenge classmates to identify the sounds being imitated. Finally, invite them to shape the patterns into compositions.
- Play recordings of performers who use body percussion (e.g., Bobby McFerrin, Steve Reich's *Clapping Music*). Ask students to compose short three-part works for body percussion, finding sounds appropriate for high, middle, and low parts.

## SUGGESTED ASSESSMENT STRATEGIES

- After students have created rhythm loops that include both simple and complex rhythmic patterns, have them listen to and discuss one another's compositions. Ask students to assess their own work by reflecting in their journals on topics such as:
  - technical skills needed to create their compositions
  - effect created by merging the two patterns
  - interesting rhythms created by their classmates
  - effect of changing percussion patches used in the performance
  - benefit of using loop record and cut-and-paste for composition
- When students shape rhythmic patterns from mechanical devices into compositions, ask the class to:
  - identify each rhythm's pulse, metre patterns, syncopation, length, and tempo
  - speculate on what device inspired each project
  - describe commonalities and differences between the originals and the re-creations
  - suggest ways to improve the sound and rhythm interpretations
  - identify any relationship they see between their rhythms and those of particular styles of popular music
  - suggest ways to incorporate the rhythms into pieces of music
- After students analyse the metre and rhythm characteristics of polyrhythmic music from various cultural traditions, pose questions such as:
  - Does traditional Western analysis of rhythm and metre help in describing polyrhythmic music from various cultural traditions?
  - What other methods of analysis can be employed or created?
  - Does traditional Western rhythm notation adequately represent music that was not originally written or conceived that way?
  - What makes one way of representing music "better" than another?
  - Can you incorporate polyrhythmic discoveries into your own compositions?

## RECOMMENDED LEARNING RESOURCES



## Print Materials

- Beethoven or Bust
- Introduction To MIDI/Synthesis
- The New Harvard Dictionary of Music
- Theory of Music



## Video

- Latin Nights
- Like Mother Like Daughter
- Mariposa
- A Métis Suite
- Oscar Peterson Presents
- The Spirit Travels



## Multimedia

- Brief Guide to Music
- Music!



## Software

- Band-In-A-Box
- The Jazz Guitarist
- The Jazz Pianist
- Music Mentor
- The New Orleans Pianist
- Practica Musica
- Practical Theory Complete
- The Ragtime Pianist
- Theory Games Software
- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

See Appendix B for a list of suggested utility software that supports this course.

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- notate pitch using a variety of traditional and non-traditional techniques
- identify increasingly complex intervals within a melodic pattern
- apply increasingly complex melodic contour to their own compositions
- use appropriate terminology to describe melodic patterns

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Introduce the intervals within a musical context. Have students use computer-assisted-instruction (CAI) software to further develop pitch awareness. Then begin regular melodic dictation, using actual melodies.
- Ask students to identify the pitches of a variety of environmental sounds, then compose melodies from a collection of those sounds.
- Have students analyse the melodic contours and intervallic movements of a variety of melodies. Ask them to relate these aspects of melody to tension, release, inferred modulation, inversion, retrograde, and so on.
- Suggest that students keep portfolios of melodies they create. Have them analyse some of the melodies for intervallic movement and structure.
- Have each student invert or retrograde a famous melody, then compare the new version to the original. Does it work?
- As a class, listen to J.S. Bach's "Crab Canon" from *The Musical Offering*. Analyse the two parts before revealing the retrograde. Then ask students to select known melodies and use computer manipulation to produce "crab canons" of their own. Have them alter the parts to improve the sound.
- Create a musical jigsaw puzzle by cutting a long melody into small sections of at least two bars in length. Divide the class into groups and give each group a section. Ask groups to identify the original melody or use their sections to construct new melodies, which they then present to the class.
- Ask students to research historical and non-traditional methods to identify pitch (e.g., tablature). Then have them each transcribe a piece using one of the methods researched.
- As a class, listen to traditional music from Hindu, Balinese, and Aboriginal Canadian cultures and analyse the scales and tuning used.
- Invite students to create and perform five-note melodies in which they use retrograde, inversion, and modulation. Have them identify the melodic techniques they used.

## SUGGESTED ASSESSMENT STRATEGIES

- When students are familiar with intervals, have them use a computer-assisted ear-training program to practise pitch awareness. Print out achievement reports for each student and have them keep the reports in their journals or portfolios.
- When students work to reassemble the parts of musical jigsaw puzzles, ask each group to assign one person to keep a log of the strategies the group used to solve the problem. Review the logs for evidence that students are:
  - applying their definitions of *melody* to help them discover the original melody
  - identifying two or three effective strategies they used to discover the melody, and one strategy they did not use that might have helped
  - speculating about what additional information they might need to identify the melody (if they were unable to solve the problem)
- Ask students to organize their portfolios for a specific purpose (e.g., postsecondary entrance, job résumé, jingle portfolio). Portfolios could be organized according to melodic or rhythmic elements used, emotional content, style, composition method, function (e.g., dance music, jingles), length and complexity, and so on. Have students present the portfolios in individual student conferences. Look for evidence that they:
  - have included musical compositions notated in a variety of traditional and non-traditional styles (these could include computer-generated examples)
  - have consistently applied their organizational categories
  - have organized their portfolios in ways consistent with the purposes they had in mind
  - understand the relationship of the portfolio categories to the melodic styles of the pieces in it
  - can analyse the relationship of intervallic movement and structure to the function of a composition

## RECOMMENDED LEARNING RESOURCES



## Print Materials

- The Anchor Guide to Orchestral Masterpieces
- Beethoven or Bust
- Introduction To MIDI/Synthesis
- The New Harvard Dictionary of Music
- Theory of Music



## Video

- Latin Nights
- Mariposa
- A Métis Suite
- Oscar Peterson Presents
- The Science of Music
- The Spirit Travels



## Multimedia

- Brief Guide to Music
- Music!



## Software

- Band-In-A-Box
- Claire: The Personal Music Coach
- The Jazz Guitarist
- The Jazz Pianist
- Music Mentor
- Practica Musica
- Practical Theory Complete
- Theory Games Software

See Appendix B for a list of suggested utility software that supports this course.



## CD-ROM

- Brubeck Sketches #1
- Jazz: Early Legends
- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- create a multi-timbral accompaniment to a given melody
- manipulate the elements of expression in their compositions
- compose music demonstrating an understanding of harmonic principles
- compare the timbral qualities of various music styles in a variety of cultures
- analyse the elements of expression using the appropriate terminology

### SUGGESTED INSTRUCTIONAL STRATEGIES

- As a class, listen to two arrangements of the same work and discuss how the various instruments affect the music. Have students identify which elements are different in the two versions and describe the effects of these differences.
- Have students use notation programs or sequencers to transcribe a work, then change the instruments, tempo markings, dynamics, and articulations and describe the effect of these changes.
- Ask each student to reorchestrate a musical work to create a given expressive effect.
- Prepare a MIDI file of a well-known piece of music, purposely leaving out all elements of expression. Have students add tempo markings, dynamics, articulations, and so on. Compare the student versions of the piece to the original recording.
- Suggest that students harmonize a given melody in a variety of ways in order to alter the expressive effect (e.g., major, minor).
- Ask students to mark a classical score with numeric values for possible velocity, wave form, and envelopes (ADSR). Then have them try to re-create the score in sequencing programs.
- Play a variety of musical pieces from around the world. Ask students to speculate which continents the music comes from and what instruments were used. Challenge them to re-create the instrumental timbres electronically by creating wave forms and sound envelopes.
- Invite each student to choose a musical form typical of a given culture or historical period and compose a piece of music using that form.

### SUGGESTED ASSESSMENT STRATEGIES

- When students manipulate expressive elements, assess the extent to which they are able to:
  - demonstrate how various elements are manipulated
  - explain why they altered particular elements
  - create and comment on alternative solutions and their possible expressive outcomes
  - demonstrate examples that support their views about the strengths and weaknesses of different interpretations
- After students have added expressive elements to a MIDI file, have them exchange their work with partners to evaluate one another's manipulation of the elements of expression. Criteria might include the extent to which they were able to:
  - use dynamics and texture that support melodic contour
  - create tempo changes that have a dramatic effect
  - use software features creatively to manipulate the elements of expression
  - recapture the original intent of the composer

Have the class compare their changes with the original work. Look for evidence that students:

  - consider and evaluate different interpretations of the composer's idea
  - identify similarities and differences between their work and the original
- Before students harmonize a melody, have them describe the effects they wish to achieve. After they have completed their work, ask them to assess their use of the harmonic principles studied in class and the extent to which they have achieved their original goals. Students could record their assessments in their journals or portfolios.
- Ask students to create sound envelopes to match instruments. Note their ability to associate particular timbres with appropriate wave forms (e.g., sine wave for flute, square wave for clarinet) and envelopes (e.g., keyboard, guitar—fast attack, quick decay; violin—delayed attack, long little decay).

### RECOMMENDED LEARNING RESOURCES



#### Print Materials

- Beethoven or Bust
- Introduction To MIDI/Synthesis
- The New Harvard Dictionary of Music
- Opera: An Informal Guide
- Theory of Music



#### Video

- The Feeling Is Musical
- Gift of the Messiah
- Latin Nights
- Like Mother Like Daughter
- Mariposa
- Oscar Peterson Presents
- The Science of Music
- The Spirit Travels



#### Multimedia

- The Art of Music
- Brief Guide to Music
- Music!
- Women Composers



#### Software

- Band-In-A-Box
- The Jazz Pianist
- Music Mentor
- The New Orleans Pianist
- Practica Musica
- Practical Theory Complete
- The Ragtime Pianist
- Theory Games Software

See Appendix B for a list of suggested utility software that supports this course.



#### CD-ROM

- Brubeck Sketches #1
- Jazz: Early Legends
- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- compose music incorporating increasingly complex forms and principles of design
- apply form and principles of design from a variety of historical, cultural, and stylistic contexts to music compositions
- use appropriate terminology to describe form and the principles of design in their own work

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask each student to select a theme and create a set of musical variations based on it, writing out the variations using pencil and paper or a computer.
- Set up a listening workstation where students can hear selections in a variety of musical forms. Ask them to identify the formal structure of each piece.
- Have students choose dance music from two cultures other than their own. Ask them to analyse the music's form and its relationship to the form of the dance.
- Suggest that students each choose a piece of current popular music and analyse its form.
- Bring in a teacher or expert in art, drama, or literature to talk about form and design in that discipline. Discuss the parallels in form and design between music and dance, drama, architecture, or the visual arts.
- Have students analyse the form of a work in another medium and discuss how that form might be used for a musical composition.
- Invite students to analyse the form of the current top 10 popular songs. As a class, discuss whether there is a form that is most popular, and whether form is a factor in popularity.
- Give students a list of standard forms (e.g., ABBA, ABAC, AABA, ABA) and ask them to find examples in popular music. Then have students compare these examples to classical music pieces or folk songs with similar forms.
- Ask each student to compose a four- to eight-bar phrase in a given key and metre. Then have students find classmates who have composed complementary phrases and put them together to create larger structures.
- Have students each compose a piece of music replicating a specific historical style (e.g., a baroque dance). Then invite each student to write a piece in a contemporary style, incorporating as many musical ideas from the first composition as possible. Finally, students analyse how the chosen forms and principles of design affect their compositions.

### SUGGESTED ASSESSMENT STRATEGIES

- When students create musical variations for a given theme, have them perform each variation for the class and describe how they changed or altered the melody. Give all students opportunities to perform. Assessment criteria might include the extent to which students:
  - vary melody, harmony, and rhythm
  - achieve cohesiveness in their compositions
  - formally organize the elements of rhythm, melody, and harmony
- When students work with dance music from different cultures, look for evidence that they are able to:
  - identify rhythmic characteristics of the music
  - analyse form according to the standard alphabetical description of “same and different” (e.g., ABBA, ABAC)
  - learn some of the dance steps and relate their form to the form of the music
- After students have discussed parallels in form and design among various fine arts, have them each create a display and report, illustrating the interrelationship of the arts. Develop assessment criteria with students before they begin. For example:
  - clear definition of form and design
  - accurate use of terminology
  - thoughtful comparison of a range of similar and dissimilar elements among the arts
  - relevant, easy-to-follow information and ideas
  - details and examples that show recognition of subtle connections
- Following classroom discussions about form and design issues, pose debate questions such as:
  - Is form necessary in music?
  - How are form and design related to culture and cultural tastes?
  - How are forms developed (e.g., in language, melody, dance steps)?

Look for evidence that students develop logical arguments based on the knowledge and concepts they have acquired, and that they are using appropriate terminology with precision.

### RECOMMENDED LEARNING RESOURCES



#### Print Materials

- The Anchor Guide to Orchestral Masterpieces
- Beethoven or Bust
- The New Harvard Dictionary of Music
- Theory of Music



#### Video

- Gift of the Messiah
- Joy Of Singing
- Latin Nights
- Like Mother Like Daughter
- Mariposa
- Music Maestro Series
- Orchestra!
- The Spirit Travels



#### Multimedia

- The Art of Music
- Brief Guide to Music
- Investigating Musical Styles
- Music!
- Women Composers



#### Software

- Band-In-A-Box
- Music Mentor

See Appendix B for a list of suggested utility software that supports this course.



#### CD-ROM

- Brubeck Sketches #1
- Jazz: Early Legends
- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- compose music that represents a broad range of thoughts, images, and feelings
- compare musical expressions of thoughts, images, and feelings to other forms of expression
- explain personal music preferences, demonstrating an awareness of the thoughts, images, and feelings expressed by the music

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Invite students to present one piece they like and one they do not like by a performer or composer they admire, and explain their choices.
- Ask students to record their feelings or states of mind on a particular day and each compose a piece that reflects these feelings. Have them discuss the relationship between their feelings and the music they created.
- Discuss with the class how music enhances the emotional content of ceremonial occasions (e.g., weddings, inaugurations, funerals, potlatches, powwows). Play recordings of ceremonial music from a variety of cultures without identifying the ceremonies. Challenge students to speculate on the purpose of each selection before it is revealed.
- Play the soundtrack from a scene in a movie with the picture turned off. Ask students what thoughts or feelings the music evokes and what they think is happening in the movie. Then replay the scene with both sound and picture on, and compare it to students' impressions.
- Ask students to use a variety of print or electronic resources to research the music of particular musicians or songwriters they admire. Then have them give presentations describing the music, in role as the musicians or composers.
- Have students in groups create multimedia presentations showing relationships between music and another art form during a specific historical period. As a class, discuss what influences would have affected both art forms.
- Suggest that students work in pairs to discuss how a piece of music can trigger a specific memory. Have each pair provide examples of pieces of music that have triggered memories for them.
- Have students each interview someone who likes a kind of music he or she dislikes. Ask the interviewer to identify what the interviewee likes about the music and why.

### SUGGESTED ASSESSMENT STRATEGIES

- Have students record their thoughts and feelings in journals as they compose various styles of music. At the end of the term, have them make presentations based on their journals. Presentations should include the role of emotion in orchestration choices; form and design; the use of music elements to enhance images; and comparisons of various styles of music. Look for evidence that students:
  - focus on personal insights and experience
  - use relevant examples from their compositions and music exercises to support the ideas presented
  - compare how emotions are expressed in music to other forms of expression
- After the class has listened to ceremonial music from a variety of cultures, discuss whether music is a “universal language.” Look for evidence that students are able to:
  - recognize and appreciate diversity in musical expression
  - distinguish between their personal emotional responses to music and its cultural meaning
  - support their arguments with musical evidence
- After students investigate ceremonial music, form groups and have each choose or develop a ceremony about something that is important to them, then create a multimedia presentation in which music enhances the ceremony. Establish criteria such as:
  - media are appropriate to the ceremony
  - music supports the emotional content of the ceremony
- When students make presentations in role as performers or composers they admire, look for evidence that they:
  - take on personas that are consistent with the thoughts, images, and feelings expressed in the music
  - are able to explain and defend their musical choices for the presentation
  - relate the music of the chosen artists to other forms of artistic expression

### RECOMMENDED LEARNING RESOURCES



#### Print Materials

- The Anchor Guide to Orchestral Masterpieces
- Beethoven or Bust
- The New Harvard Dictionary of Music
- Opera: An Informal Guide



#### Video

- Bizet’s Dream
- The Feeling Is Musical
- Gift of the Messiah
- Joy Of Singing
- Latin Nights
- Like Mother Like Daughter
- Mariposa
- A Métis Suite
- Music Maestro Series
- Orchestra!
- The Science of Music



#### Multimedia

- The Art of Music
- Brief Guide to Music
- Music!



#### Software

- Band-In-A-Box
- The Jazz Guitarist
- The Jazz Pianist
- Music Mentor
- The New Orleans Pianist
- The Pianist
- The Ragtime Pianist

See Appendix B for a list of suggested utility software that supports this course.



#### CD-ROM

- Brubeck Sketches #1
- Jazz: Early Legends
- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- revise their compositions in response to constructive feedback
- demonstrate an understanding of the impact of technology on legal, moral, and ethical issues in composing music
- analyse the ways that music can reflect or shape social values
- critique music composed by themselves and others
- recognize the knowledge, skills, and attitudes relevant to future careers

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Invite the class to produce a concert, assigning activities such as recruiting, marketing, stage production, scheduling practices, booking space and equipment, and clean-up.
- Suggest that students write letters to a local newspaper in response to a music review.
- Ask students to use a decibel meter to collect data on sound levels in the music room or cafeteria. Have them compare their results with WCB safety standards and submit a class report to the principal.
- As a class, discuss and list the requirements of acoustic design for a rehearsal facility. Ask students to report on how the present facility could be improved.
- Discuss with students audience etiquette in various venues. Have them write music for a particular venue that includes appropriate audience participation.
- Have students each conduct a survey of the musical tastes of students in the school who are not studying music. Do the results relate to any discernible local culture?
- Assign students in small groups to research the lifestyles of famous composers or songwriters (female or male, past or present). Discuss with the class how lifestyle and self-discipline relate to career success.
- Suggest that students role-play ethical conflicts that may arise for music composers (e.g., a musician negotiating with a representative of a recording company about a contract that compromises artistic integrity).
- Ask students to list the skills they have learned in this course and identify careers in which these skills could be used.
- Have students write descriptions of hypothetical jobs they could apply for, drawing on skills they have acquired in this class. Then have them put together résumés and portfolios of their work in application for those jobs.

## SUGGESTED ASSESSMENT STRATEGIES

- After students have collected decibel readings from the school cafeteria and the music room, have them work in small groups to draw conclusions about the implications of damage and create checklists of recommendations, based on the WCB safety standards. Look for evidence that they:
  - recognize and understand health and safety issues regarding hearing
  - have considered safety, environmental, and acoustic concerns and how these are interrelated
  - recognize that there are complex problems involved in designing and building a multipurpose room
- When students survey musical tastes, look for evidence that they:
  - recognize and adjust for their own biases, including gender
  - pose unbiased questions
  - discern and articulate different musical tastes
  - represent the data in clear ways
  - compare the results of the survey with other sources (e.g., *Billboard Magazine's* "Top 10" or "Top 40" lists)
- When students role-play ethical conflicts that might arise in music composition, look for evidence that they are able to:
  - clearly identify the issues
  - respect different perspectives and views
  - recognize the range and complexity of issues involved
  - explore the possibility of compromise
  - discover alternatives
  - explain why their resolutions or final positions are ethical
- After students have presented their compositions either in public performance or for the class, have them meet in small groups to discuss the merits of one another's work. Suggestions from the group should be documented by each composer and handed in with the revised composition. When composers do not agree with suggested changes, they should be prepared to defend their reasons privately with the teacher.

## RECOMMENDED LEARNING RESOURCES



## Print Materials

- Beethoven or Bust
- Music in Canada
- The New Harvard Dictionary of Music
- Theory of Music



## Video

- The Feeling Is Musical
- Gift of the Messiah
- Joy Of Singing
- Like Mother Like Daughter
- A Métis Suite
- Shaping Your Sound With Mixers and Mixing
- The Spirit Travels
- Take A Bow



## Multimedia

- Brief Guide to Music
- Music!



## Software

See Appendix B for a list of suggested utility software that supports this course.



## CD-ROM

- Miles Davis Sketches #1
- A Portrait of Beethoven

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- evaluate the historical, cultural, and stylistic influences in their compositions
- demonstrate respect for music from various historical and cultural contexts when composing
- compose music for a variety of purposes, venues, and audiences

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Have each student randomly choose a melody from one style and an accompaniment from another, then fuse the two to create an original composition.
- Invite students to interview musicians who perform music associated with particular cultural traditions in their community. Then ask them to collect songs or recordings of performances representing those cultures as research for a public presentation (e.g., a multicultural night).
- Suggest that each student look for common rhythmic and melodic patterns in a given genre of music and then create a piece of music in that genre.
- As a class, debate whether music really is a “universal language.” Have students record conclusions in their journals.
- Ask students to create or adapt songs for famous lovers from different cultures and periods.
- Discuss with the class how advertisers use music to reach specific target audiences (e.g., defined by gender or ethnicity).
- As a class, listen to music by Canadian composers and create a historical timeline of such composers. Ask students if they can identify characteristics (e.g., themes, lyrics) of Canadian music. Invite students to visit the nearest Canadian Music Centre or contact a Canadian radio station to gather information for the timeline.
- Have each student reorchestrate a piece, using a sequencer or notation program, to make it resemble the music of another culture. Invite students to explain why they made their changes.
- Suggest that students use a variety of print or electronic resources to research their community’s musical heritage and current musical activities.
- Discuss with students the role of gender in music composition and songwriting. Ask them to look for historical examples of music by women composers, and discuss why these are difficult to find. Students could carry out similar research with respect to modern music to see whether things have changed.

### SUGGESTED ASSESSMENT STRATEGIES

- When students interview and present work by musicians who perform music associated with particular cultural traditions, have them record their findings in journals. Look for evidence that they:
  - identify the historical, cultural, and stylistic influences on the musicians' work
  - have attempted to analyse how thoughts, images, and feelings are expressed in the musicians' work
  - make connections between this research and other musical experiences
- After students have listened to and discussed music by Canadian composers, form groups and have each choose and research a historical or modern composer. (Ensure that both women and men are represented.) Criteria for assessing the presentations might include:
  - Is the information detailed, relevant, and accurate?
  - Does it make connections to other composers, styles, and eras?
  - Does the presentation include relevant musical examples and evidence that students have listened to the work of the composer(s) researched?
- When students each reorchestrate a piece to reflect music from a different culture, look for evidence of:
  - altered rhythmic elements that reflect the cultural change
  - use of a variety of timbres appropriate to the culture
  - awareness of the anomalies and cultural contrasts created by the juxtaposition of the original work and the new cultural context
- When students explore the role of gender in music, ask them to report on their findings. Look for:
  - use of a variety of appropriate sources
  - detailed and accurate information about women's roles in a variety of cultural contexts
  - awareness of change in cultural attitudes
  - discussion of whether there are differences between music created by women and that created by men (and why or why not), based on relevant, balanced research

### RECOMMENDED LEARNING RESOURCES



#### Print Materials

- The Anchor Guide to Orchestral Masterpieces
- Beethoven or Bust
- The New Harvard Dictionary of Music
- Opera: An Informal Guide



#### Video

- 1791-1991: Two Hundred Years of Mozart
- Bach's Fight for Freedom
- Bizet's Dream
- Gift of the Messiah
- Joy Of Singing
- Latin Nights
- A Métis Suite
- Music Maestro Series
- Orchestra!
- Oscar Peterson Presents
- The Spirit Travels



#### Multimedia

- The Art of Music
- Brief Guide to Music
- Electroacoustic Music
- Investigating Musical Styles
- Music!
- Women Composers



#### Software

- The Jazz Guitarist
- The Jazz Pianist
- The New Orleans Pianist
- The Pianist
- The Ragtime Pianist

See Appendix B for a list of suggested utility software that supports this course.



#### CD-ROM

- A Portrait of Beethoven
- A Portrait of Mozart

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- use increasingly complex technologies to create, reproduce, and manipulate music
- demonstrate an understanding of the physics and physical properties of sound
- use a variety of music technologies to manipulate sounds in compositions
- use sound synthesis to manipulate properties of sound
- compare costs and applications of currently available music technology
- use, care for, and maintain electronic tools, equipment, materials, and work space in a safe and environmentally sensitive fashion
- use appropriate terminology for technologies used in composition

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Invite students to design new electronic instruments on paper. Ask them to specify how the instruments would work and what they would sound like.
- Give students a complex score and ask them to re-create it with a notation program. Ask them to keep help sheets, which may be shared with other students.
- Have students collect samples of sounds found in the community and in their own school. Form small groups to collate the sounds in either analog or digital form and create sound collages. Ask groups to add video components.
- Ask students to write a series of software reviews for their journals. As a group project, have them put together buyers' guides, including appropriate applications and prices.
- Suggest that students use technology to create professional résumés, ongoing journals, graphics for concert programs, and business cards.
- Ask students to collect several MIDI files of various styles and sounds (e.g., swing, Latin, rock) to be used in future compositions.
- Have students complete professional portfolios that may be used for university or college entrance interviews or job interviews. Each portfolio should include traditional notated music, an audio cassette, and a computer disk, which represent the student's work.
- Challenge students to create new sound effects and music for existing instructional CD-ROMs, cartoons, or video games. Ask them to save their data either on tape or as computer recordings. Have students present their results to the class for discussion and critique.
- Have students use music-related Internet resources to download MIDI files, listen to recent CD releases, and participate in on-line conferences.
- Ask each student to record a sound clip that demonstrates the principles of ADSR. Students could include them in sound scrapbooks.
- Suggest that each student design and create a budget for a recording studio, including maintenance and repair costs and an analysis of equipment obsolescence. Ask students to justify their plans.

### SUGGESTED ASSESSMENT STRATEGIES

- When students complete transcriptions of a complex score, look for evidence of:
  - completeness and accuracy (dynamics, slurs, ties, phrasing)
  - improved facility in using real-time and step-time input
  - use of particular features of the notation software
  - planning processes for the project, including score study, use of software, and personal time planning
- Review the help sheets that students develop during their re-creations, with a notation program, of a complex score. Look for evidence of their understanding of the software and technology. To what extent have they provided:
  - clear explanations
  - templates for selected routines
  - information about the limitations of the software
  - shortcuts
  - how-to lists for complex procedures
- When students work in groups to create sound collages, look for:
  - unified projects that still have characteristics of individual contributions
  - appropriate use or manipulation of the properties of analog or digital sound

Ask students to assess their groups' planning processes by answering questions such as:

  - Were goals set? Were they achieved?
  - Did the project evolve?
  - Did all members understand their roles?
  - Were tasks evenly distributed?
- After compiling professional portfolios, have students explain them in role plays with partners of interviews for jobs or postsecondary institution entrance. During the interviews, notice the extent to which students:
  - explain the technologies used to compose their work
  - explain clearly and accurately how they used technology to manipulate the properties of sound and the elements of melody, rhythm, and expression
  - include cost comparisons of other music technologies that might be used for the same task
  - use appropriate vocabulary confidently

### RECOMMENDED LEARNING RESOURCES



#### Print Materials

- The Art Of Sequencing
- Introduction To MIDI/Synthesis
- The New Harvard Dictionary of Music
- Using Sound



#### Video

- Oscar Peterson Presents
- The Science of Music
- Shaping Your Sound With Mixers and Mixing



#### Multimedia

- Becoming a Computer Musician
- Electroacoustic Music
- Music!



#### Software

- Band-In-A-Box
- Claire: The Personal Music Coach
- The Jazz Guitarist
- The Jazz Pianist
- Music Mentor
- The New Orleans Pianist
- The Pianist
- Practica Musica
- Practical Theory Complete
- The Ragtime Pianist
- Theory Games Software

See Appendix B for a list of suggested utility software that supports this course.



#### CD-ROM

- Brubeck Sketches #1
- Jazz: Early Legends
- Miles Davis Sketches #1
- A Portrait of Beethoven
- A Portrait of Mozart





# APPENDICES

---

*Music 11 and 12*



# APPENDIX A

---

*Prescribed Learning Outcomes*



Grade 11	
<p>▶ <b>STRUCTURE</b> <i>(Elements of Rhythm)</i></p> <p>Students create, listen to, and perform music, demonstrating an understanding of the expressive and physical properties of rhythm.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compose, notate, and perform rhythms in a variety of metres</li> <li>• analyse and modify rhythms that reflect a diversity of cultures and styles of music</li> <li>• describe pulse, metre, and rhythmic patterns using both traditional and contemporary terminology</li> </ul>
<p>▶ <b>STRUCTURE</b> <i>(Elements of Melody)</i></p> <p>Students create, listen to, and perform music, demonstrating an understanding of the expressive and physical properties of melody.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• notate pitch using a variety of traditional and non-traditional techniques</li> <li>• identify intervals within a melodic pattern</li> <li>• identify and use scales and melodic patterns that reflect cultural diversity</li> <li>• apply melodic contour to compositions</li> <li>• use appropriate terminology to describe melodic patterns</li> </ul>
<p>▶ <b>STRUCTURE</b> <i>(Elements of Expression)</i></p> <p>Students create, listen to, and perform music, demonstrating an understanding of the elements of expression.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create a new part appropriate to a given multi-timbral texture</li> <li>• use the elements of expression to achieve specific effects in their own compositions</li> <li>• use a variety of sound sources to manipulate elements of expression</li> <li>• apply an understanding of harmonic principles to composition</li> <li>• analyse the timbral qualities of various music styles in a variety of cultures</li> <li>• use appropriate traditional and contemporary terminology to describe elements of expression</li> </ul>
<p>▶ <b>STRUCTURE</b> <i>(Form and Principles of Design)</i></p> <p>Students create, listen to, and perform music, demonstrating an understanding of the elements of form and principles of design.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compose music incorporating a variety of forms and principles of design</li> <li>• compare the use of form and principles of design in music compositions from a variety of historical, cultural, and stylistic contexts</li> <li>• use appropriate terminology to describe form and the principles of design</li> </ul>

Grade 11	
<p>▶ <b>THOUGHTS, IMAGES, AND FEELINGS</b></p> <p>Students create, listen to, and perform music, demonstrating an understanding and appreciation of the thoughts, images, and feelings the music expresses.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• use other forms of expression to represent thoughts, images, and feelings evoked by their own compositions</li> <li>• share personal insights derived from listening to, composing, and performing music</li> <li>• explain how music can be used to manipulate thoughts, images, and feelings</li> <li>• analyse a composer’s intentions with regard to the thoughts, images, and feelings expressed by a piece of music</li> <li>• analyse the elements of structure in compositions used to represent a broad range of thoughts, images, and feelings</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Self and Community)</i></p> <p>Students demonstrate an understanding of the various roles and responsibilities required to create, listen to, and perform music.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• provide and accept constructive feedback</li> <li>• analyse how audience response affects composition</li> <li>• explain how performance can alter the effect of a composition</li> <li>• identify legal, ethical, and moral issues related to composing music</li> <li>• demonstrate an awareness of careers related to music composition and technology</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Historical and Cultural)</i></p> <p>Students demonstrate an understanding of the music’s historical and cultural contexts.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compare compositions from a range of historical and cultural contexts</li> <li>• identify the historical, cultural, and stylistic influences in their own compositions</li> <li>• demonstrate respect for music from various historical and cultural contexts when composing</li> <li>• compare techniques used in compositions created for a variety of purposes, venues, and audiences</li> </ul>
<p>▶ <b>APPLICATIONS OF TECHNOLOGY</b></p> <p>Students demonstrate appropriate technical skills in creating and performing music.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• use available technologies to create, reproduce, and manipulate music</li> <li>• demonstrate an awareness of advanced technologies available for music composition</li> <li>• explain how technology has changed the compositional process</li> <li>• demonstrate an understanding of the physics and physical properties of sound and sound synthesis</li> <li>• use, care for, and maintain electronic tools, equipment, materials, and work space in a safe and environmentally sensitive fashion</li> <li>• evaluate the cost and suitable applications of currently available music technology</li> <li>• use appropriate technical terminology to describe the composition process</li> </ul>

Grade 12	
<p>▶ <b>STRUCTURE</b> <i>(Elements of Rhythm)</i></p> <p>Students create, listen to, and perform music, demonstrating an understanding of the expressive and physical properties of rhythm.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compose, perform, and notate rhythms in increasingly complex metres</li> <li>• compose using rhythms that reflect a diversity of cultures and styles of music</li> <li>• describe pulse, metre, and rhythmic patterns in their own compositions using both traditional and contemporary terminology</li> </ul>
<p>▶ <b>STRUCTURE</b> <i>(Elements of Melody)</i></p> <p>Students create, listen to, and perform music, demonstrating an understanding of the expressive and physical properties of melody.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• notate pitch using a variety of traditional and non-traditional techniques</li> <li>• identify increasingly complex intervals within a melodic pattern</li> <li>• apply increasingly complex melodic contour to their own compositions</li> <li>• use appropriate terminology to describe melodic patterns</li> </ul>
<p>▶ <b>STRUCTURE</b> <i>(Elements of Expression)</i></p> <p>Students create, listen to, and perform music, demonstrating an understanding of the elements of expression.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create a multi-timbral accompaniment to a given melody</li> <li>• manipulate the elements of expression in their compositions</li> <li>• compose music demonstrating an understanding of harmonic principles</li> <li>• compare the timbral qualities of various music styles in a variety of cultures</li> <li>• analyse the elements of expression using the appropriate terminology</li> </ul>
<p>▶ <b>STRUCTURE</b> <i>(Form and Principles of Design)</i></p> <p>Students create, listen to, and perform music, demonstrating an understanding of the elements of form and principles of design.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compose music incorporating increasingly complex forms and principles of design</li> <li>• apply form and principles of design from a variety of historical, cultural, and stylistic contexts to music compositions</li> <li>• use appropriate terminology to describe form and the principles of design in their own work</li> </ul>

Grade 12	
<p>▶ <b>THOUGHTS, IMAGES, AND FEELINGS</b></p> <p>Students create, listen to, and perform music, demonstrating an understanding and appreciation of the thoughts, images, and feelings the music expresses.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compose music that represents a broad range of thoughts, images, and feelings</li> <li>• compare musical expressions of thoughts, images, and feelings to other forms of expression</li> <li>• explain personal music preferences, demonstrating an awareness of the thoughts, images, and feelings expressed by the music</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Self and Community)</i></p> <p>Students demonstrate an understanding of the various roles and responsibilities required to create, listen to, and perform music.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• revise their compositions in response to constructive feedback</li> <li>• demonstrate an understanding of the impact of technology on legal, moral, and ethical issues in composing music</li> <li>• analyse the ways that music can reflect or shape social values</li> <li>• critique music composed by themselves and others</li> <li>• recognize the knowledge, skills, and attitudes relevant to future careers</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Historical and Cultural)</i></p> <p>Students demonstrate an understanding of the music’s historical and cultural contexts.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• evaluate the historical, cultural, and stylistic influences in their compositions</li> <li>• demonstrate respect for music from various historical and cultural contexts when composing</li> <li>• compose music for a variety of purposes, venues, and audiences</li> </ul>
<p>▶ <b>APPLICATIONS OF TECHNOLOGY</b></p> <p>Students demonstrate appropriate technical skills in creating and performing music.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• use increasingly complex technologies to create, reproduce, and manipulate music</li> <li>• demonstrate an understanding of the physics and physical properties of sound</li> <li>• use a variety of music technologies to manipulate sounds in compositions</li> <li>• use sound synthesis to manipulate properties of sound</li> <li>• compare costs and applications of currently available music technology</li> <li>• use, care for, and maintain electronic tools, equipment, materials, and work space in a safe and environmentally sensitive fashion</li> <li>• use appropriate terminology for technologies used in composition</li> </ul>



# APPENDIX B

---

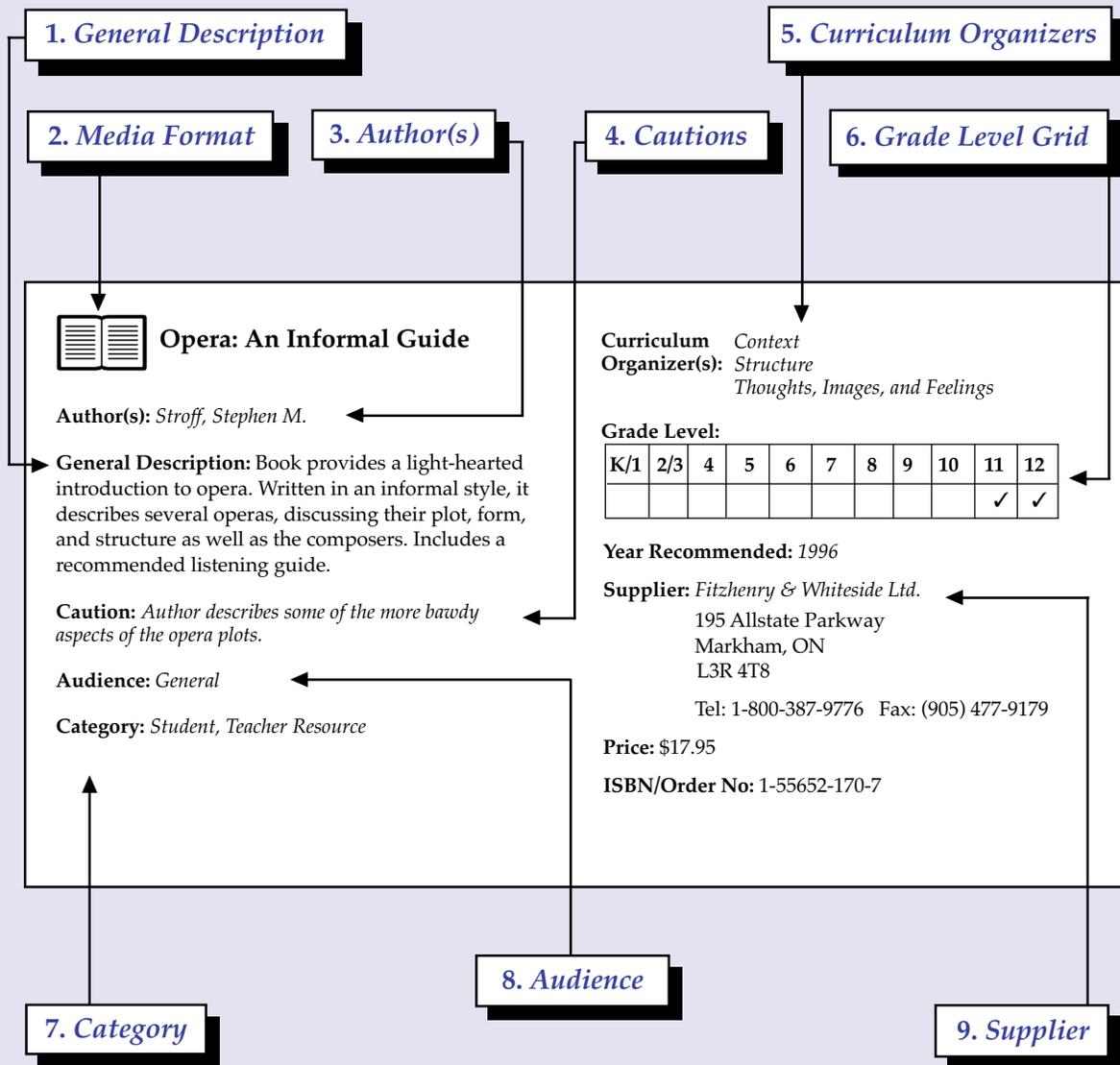
*Learning Resources*



WHAT IS APPENDIX B?

Appendix B is a comprehensive list of the *recommended* learning resources for Composition and Technology 11 and 12. 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:** This part 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 Materials



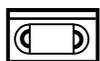
Record



Slides



Software



Video

3. **Author(s):** Author or editor information is provided where it might be of use to the teacher.
4. **Cautions:** This category is used to alert teachers about potentially sensitive issues.
5. **Curriculum Organizers:** This category helps teachers make links between the resource and the curriculum.
6. **Grade Level Grid:** This category indicates the suitable age range for the resource.
7. **Category:** This section indicates whether it is a student and teacher resource, teacher resource, or professional reference.
8. **Audience:** This 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)
9. **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; choose resources that are not on the ministry's list; or 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 outcomes that the teacher wants to address. Teachers will 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 of 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 is a factor. 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 database to help keep track of a multitude of titles. If such a system is available, then teachers can check the availability of a particular resource via a computer.

## SELECTION TOOLS

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

These include:

- Integrated Resource Packages (IRPs) that contain curriculum information, teaching and assessment strategies, and *recommended* learning resources
- resource databases on disks or on-line
- 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 committee 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 existing systems.
6. Examine the district Learning Resources Implementation Plan.
7. Identify resource priorities.

8. Apply criteria such as those found in *Evaluating, Selecting, and Managing Learning Resources: A Guide* to shortlist potential resources.
9. Examine shortlisted resources first-hand at a regional display or at a publishers' display, or borrow a set by contacting either a host district or the Curriculum and Resources Branch.
10. Make recommendations for purchase.

## FURTHER INFORMATION

For further information on evaluation and selection processes, catalogues, annotation sets, or resource databases, please contact the Curriculum and Resources Branch of the Ministry of Education, Skills and Training.

## PRODUCTIVITY TOOLS

It is expected that students in Composition and Technology 11 and 12 will have access to grade-level-appropriate productivity tools, including music synthesizers, CAD/CAM programs, word processors, spreadsheets, and database packages. Use of industry-standard software is encouraged. Reviews of appropriate software are regularly published in a variety of computer and trade magazines.

Selection of a particular application should consider:

- 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

The chart on the next page lists some of the software that supports Composition and Technology 11 and 12. Teachers may identify other equally useful applications.

## APPENDIX B: LEARNING RESOURCES

Title	Function/Purpose
Ballade for Windows	sequencing program
Cakewalk Express	sequencing program
Cakewalk Home Studio	sequencing program
Cakewalk Pro Audio	sequencing program
Cakewalk Professional for Windows	sequencing program
Cakewalk Song Station	sequencing program
Composers Mosaic	notation program
ConcertWare	sequencing and notation program
Cubase	sequencing and notation program
Deck II	editing utility tool
Discovering Music	multimedia CD-ROM for guitar and keyboard
Encore	notation program
Finale	notation and sequencing program
FreeStyle	sequencing program
Lime Music Notation	notation program
Music Shop	sequencing program
Musicator	notation and sequencing program
MusicTime	notation program
Overture	notation program
Performer	sequencing program
SAW: Software Audio Workshop	editing utility tool
Singer Song Writer for Windows	arranging and sequencing program
Sound Suite	multimedia manager
Trans-port: The Audio Workgroup Utility	editing utility tool
Unisyn	patch editor and librarian
Vision	sequencing program

---

# Music

## 11 and 12

*Composition  
and Technology*



# Grade Collections

---

Copyright © 2002 Ministry of Education, Province of British Columbia.

Permission to copy and use this publication in part, or in its entirety, for non-profit educational purposes within British Columbia and the Yukon, is granted to all staff of B.C. school board trustees, including teachers and administrators; organizations comprising the Educational Advisory Council as identified by Ministerial Order; and other parties providing direct or indirect education programs to entitled students as identified by the *School Act* or the *Independent School Act*.

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 11 and 12 *Composition and Technology* 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 11 and 12 *Composition and Technology* 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](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 11 and 12 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 devices 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 11 and 12 Composition and Technology**

*Music! Its Role and Importance in Our Lives, 2000 Edition*  
(Grades 11 and 12)

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 8-10, 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.

Music 11 and 12 Composition and Technology Grade 11 Collection

Curriculum Organizers	Structure				Thoughts, Images and Feelings	Context		Applications of Technology
	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design		Self and Community	Historical and Cultural	
<b>Comprehensive Resources</b>								
<i>Music: Its Role and Importance in Our Lives 2000 Edition</i>								
<b>Additional Resources – Print</b>								
<i>The New Harvard Dictionary of Music</i>								
<i>Pocket Music Dictionary</i>								
<b>Additional Resources – Video</b>								
<i>Distant Sounds: The Story of Qiu Xia</i>								
<i>In the Key of Oscar</i>								
<i>Oscar Peterson Presents: The Electronic Musician</i>								
<i>Shaping Your Sound with Mixers and Mixing</i>								
<b>Additional Resources – Multimedia</b>								
<i>Careers in Culture</i>								
<i>Investigating Musical Styles</i>								
<i>Milestones in Music History</i>								
<i>Stepping Stones to Teaching Music</i>								
<b>Additional Resources – CD-ROM</b>								
As resources are identified via continuous submissions they will be added to the collection								
<b>Additional Resources – Industry Standard Software</b>								
Selected at the local level								
<b>Additional Resources – Music Repertoire and Method Books</b>								
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 11 and 12 Composition and Technology Grade 12 Collection

Curriculum Organizers	Structure				Thoughts, Images and Feelings	Context	Applications of Technology
Sub-Organizers	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design	Self and Community	Historical and Cultural	
<b>Comprehensive Resources</b>							
<i>Music! Its Role and Importance in Our Lives 2000 Edition</i>							
<b>Additional Resources – Print</b>							
<i>The New Harvard Dictionary of Music</i>	✓	✓	✓	✓	✓	✓	✓
<i>Pocket Music Dictionary</i>	✓	✓	✓	✓			
<b>Additional Resources – Video</b>							
<i>Distant Sounds: The Story of Qiu Xia</i>			✓	✓	✓	✓	
<i>In the Key of Oscar</i>				✓	✓	✓	✓
<i>Oscar Peterson Presents: The Electronic Musician</i>	✓		✓	✓			✓
<i>Shopping Your Sound with Mixers and Mixing</i>			✓				✓
<b>Additional Resources – Multimedia</b>							
<i>Careers in Culture</i>			✓	✓	✓	✓	✓
<i>Investigating Musical Styles</i>	✓	✓	✓	✓	✓	✓	
<i>Milestones in Music History</i>	✓	✓	✓	✓	✓	✓	✓
<i>Stepping Stones to Teaching Music</i>	✓	✓	✓	✓	✓	✓	✓
<b>Additional Resources – CD-ROM</b>							
As resources are identified via continuous submissions they will be added to the collection							
<b>Additional Resources – Industry Standard Software</b>							
Selected at the local level							
<b>Additional Resources – Music Repertoire and Method Books</b>							
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 11 and 12 Composition and Technology Grade \_\_\_\_\_ Collection Planning Chart**

Curriculum Organizers	Structure				Thoughts, Images and Feelings	Context		Applications of Technology
	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design		Self and Community	Historical and Cultural	
<b>Sub-Organizers</b>								
<b>Comprehensive Resources</b>								
<b>Additional Resources – Print</b>								
<b>Additional Resources – Video</b>								
<b>Additional Resources – Multimedia</b>								
<b>Additional Resources – CD-ROM</b>								
<b>Additional Resources – Industry Standard Software</b>								
<b>Additional Resources – Music Repertoire and Method Books</b>								

Selected at the local level

Selected at the local level



### Careers in Culture

**General Description:**

The Careers in Culture series was produced by the Cultural Human Resources Council. The intent of the series is to strengthen the Canadian Cultural Workforce through the dissemination of information designed to guide artists and cultural workers to building successful careers. The series includes six colourful, easy to read booklets, an interactive CD-ROM and a teacher's resource guide. Of the series available products, the following are recommended:

- *Lights Up! An Activities Kit for Careers in Culture:* This kit provides teachers and career counselors with material to help young people learn about cultural careers, promotes creative thinking and skill-building for young people and offers instructional strategies for learning about the cultural workplace.
- *Now Hear This:* The booklet offers practical advice for students planning a career in the music industry. Information includes resume tips, website addresses and a list of music related career paths.
- *Discovery CD Careers in Culture:* This CD-ROM contains most of the information in the above booklets in an interactive format including a Discovery Game where students can search for work opportunities in each field. This package is also recommended for Music 11-12: Choral Music and Music 11-12: Instrumental Music.

**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:** *Cultural Human Resources Council/Conseil des ressources*  
17 rue York Street  
Ottawa, ON K1N 9J6

**Tel:** (613) 562-1535      **Fax:** (613) 562-2982

**Web Address:** www.culturalhrc.ca

**Price:** Now Hear This! Careers in Music and Sound Recording: \$6.00  
Lights Up! An Activities Kit for Careers in Culture: \$7.00  
Discovery CD Careers in Culture: \$30.00

**ISBN/Order No:** Now Hear This! Careers in Music and Sound Recording: 1-894236-08-4  
Lights Up! An Activities Kit for Careers in Culture: 1-894236-21-1  
Discovery CD Careers in Culture: 1-894236-23-8

**Copyright:** 1999



### Distant Sounds: The Story of Qiu Xia

**General Description:**

A 17-minute video based on the life of a female Chinese Canadian musician. Cultural differences in music are identified. Asian, Brazilian, Irish and cross-cultural music are presented. This resource also addresses music careers, music composition, instrument timbre and women in the arts. Teachers should be cautioned that this video briefly examines immigration issues which may be sensitive for some students. This video is an excellent springboard for class discussion.

**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:** *B.C. Learning Connection Inc.*  
#4 - 8755 Ash Street  
Vancouver, BC V6P 6T3

**Tel:** (604) 324-7752      **Fax:** (604) 324-1844

**Toll Free:** 1-800-884-2366

**Price:** \$26.00

**ISBN/Order No:** MU0008

**Copyright:** 1998



### In the Key of Oscar

**General Description:**

A 94-minute video describing one man's determination to achieve respect and recognition as a Canadian musician. By means of archival photos and films, Oscar Peterson's struggle to overcome prejudice at home and in the U.S. is movingly recounted. Performance footage features jazz artists including Ray Brown, Herb Ellis, Art Tatum, Nat King Cole, Ella Fitzgerald and Cleo Laine. Interviews with legendary performers include Ella Fitzgerald, Dizzy Gillespie, Quincy Jones, Herbie Hancock and Cleo Laine.

**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:** *National Film Board of Canada*  
200-1385 West 8th Avenue  
Vancouver, BC V6H 3V9

**Tel:** (604) 666-3838      **Fax:** (604) 666-1569

**Toll Free:** 1-800-267-7710

**Price:** \$39.95

**ISBN/Order No:** C 9192 120

**Copyright:** 1992



### Investigating Musical Styles

Author(s): Bennet, R.

#### General Description:

Lessons are designed to help students investigate a variety of music concepts from an 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:* \$204.63

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

**Copyright:** 1999



**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 Audience

**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: 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.

**Cautions:**

Some British terminology may be confusing to students accustomed to North American music theory terminology.

**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



**Oscar Peterson Presents: The Electronic Musician**

**General Description:**

A 26-minute video presenting Canadian musician Oscar Peterson discussing and performing music from his home studio. He discusses and demonstrates music arranging, studio performance and general music knowledge of computers, MIDI and keyboards. The importance of musicians to the recording process is stressed through a live recording session. The program features software and hardware available in many schools.

**Audience:** General  
 Gifted - technical enrichment activities

**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 Limited  
 10 Meteor Drive  
 Etobicoke, ON M9W 1A4

**Tel:** (416) 675-1155 **Fax:** (416) 675-1154

**Toll Free:** 1-800-263-1717

**Price:** \$36.00

**ISBN/Order No:** VA1003

**Copyright:** 1993



### 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



### Shaping Your Sound With Mixers and Mixing

**General Description:**

A highly technical and thorough 84-minute video addressing sound mixing, equipment, hardware and related technologies. Format allows for an in-depth study of specific aspects of sound recording. The advanced technical level and sheer volume of material does not lend this video to general use by students. The video is best presented in segments for advanced and career-minded music students.

**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:** *Visual Education Centre Ltd.*  
Unit 3 - 41 Horner Avenue  
Etobicoke, ON M8Z 4X4

**Tel:** (416) 252-5907

**Fax:** (416) 251-3720

**Toll Free:** 1-800-668-0749

**Web Address:** www.itf.ca

**Price:** \$250.00

**ISBN/Order No:** FLV006

**Copyright:** 1990



### 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



## **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 11 and 12* 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 11 and 12

### 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 original 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 Interests*



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, the Ministry of Education, Skills and Training wants to ensure that education in British Columbia is relevant, equitable, and accessible to all learners. In order to meet the needs of all learners, the development of each component of this document has been guided by a series of cross-curricular reviews. This appendix outlines the key aspects of each of these reviews. The information here is intended to guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The areas of cross-curricular interest are:

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

### APPLIED FOCUS IN CURRICULUM

An applied focus combines the following components in curriculum development, consistent with the nature of each subject area:

**Learning Outcomes**—expressed as observable, measurable, and reportable abilities or skills

**Employability Skills**—inclusion of outcomes or strategies that promote skills that will enable students to be successful in the workplace (e.g., literacy, numeracy, critical and creative thinking, problem solving, technology, and information management)

**Contextual Learning**—an emphasis on learning by doing; the use of abstract ideas and concepts, including theories, laws, principles, formulae, rules, or proofs in a practical context (e.g., home, workplace, community)

**Interpersonal Skills**—inclusion of strategies that promote co-operative activities and teamwork

**Career Development**—inclusion of appropriate connections to careers, occupations, entrepreneurship, or the workplace

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 postsecondary education and what they learn in Kindergarten through Grade 12.

Some examples of an applied focus in different subjects are:

**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 communications (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, and 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

**Visual Arts**—applying visual arts skills to real-world design, problem solving, and communications; exploring career applications of visual arts skills; experimenting with a variety of new technologies to create images; and a new emphasis on creating and understanding images of social significance to the community

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.

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

The main emphases of career development are career awareness, career exploration, career preparation, career planning, and career work experience.

#### *In the Primary Years*

Career awareness promotes an open attitude toward a variety of career roles and types of work. Topics include:

- the role of work and leisure
- relationships among work, the family, one's personal interests, and one's abilities

A variety of careers can be highlighted through the use of in-class learning activities that focus on the students themselves and on a range of role models, including non-traditional role models.

#### *In Grades 4 to 8*

The emphasis on self-awareness and career awareness is continued. 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-playing, 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.

### *In Grades 11 and 12*

Career development in these grades is focussed more specifically on issues related to the world of work. These include:

- dynamics of the changing work force and changing influences on the job market (e.g., developing technology and economic trends)
- job-keeping and advancement skills (interpersonal skills needed in the workplace, employment standards)
- occupational health issues and accessing health support services
- funding for further education
- alternative learning strategies and environments for different life stages
- mandatory work experience (minimum 30 hours)

### *Work Experience*

Work experience provides students with opportunities to participate in a variety of workplace situations to help prepare them for the transition to a work environment.

Work experience also provides students with opportunities to:

- connect what they learn in school with the skills and knowledge needed in the workplace and society in general
- experience both theoretical and applied learning, which is part of a broad liberal education
- explore career directions identified in their Student Learning Plans

Descriptions of career development are drawn from the ministry's *Career Developer's Handbook, Guidelines for the Kindergarten to Grade 12 Education Plan, Implementation Resource, Part 1*, and the *Career and Personal Planning 8 to 12 IRP* (1997).

### 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 students.

Good practices to enhance learning 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

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 how humans are part of and influence 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 “environment and sustainability” themes into the curriculum helps students develop a responsible attitude toward caring for the earth. Students are provided with opportunities to identify their beliefs and opinions, reflect on a range of views, and ultimately make informed and responsible choices.

Some guiding principles that support the integration of “environment and sustainability” themes in subjects from Kindergarten to Grade 12 include:

- Direct experience is the basis of learning.
- Responsible action is integral to, and a consequence of, environmental education.
- Life on Earth depends on, and is part of, complex systems.
- Human decisions and actions have environmental consequences.
- Environmental awareness enables students to develop an aesthetic appreciation of the environment.

- The study of the environment enables students to develop an environmental ethic.

This summary is derived from *Environmental Concepts in the Classroom: A Guide for Teachers*, Ministry of Education, 1995.

## ABORIGINAL STUDIES

Aboriginal studies focus on the richness and diversity of Aboriginal cultures and languages. These cultures and languages are examined within their own unique contexts and within historical, contemporary, and future realities. Aboriginal studies are based on a holistic perspective that integrates the past, present, and future. Aboriginal 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 Aboriginal 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, and 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).

In studying First Nations, it is expected that 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:

**Visual Arts**—comparing the artistic 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 where male students typically excel.

- Watch for biases (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-bias practices in physical activity (e.g., in team sport, funding for athletes, and choices in physical education programs).
- Do not assume that all students are heterosexual.
- Share information and build a network of colleagues with a strong commitment to equity.
- Model non-biased 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 biases observe your teaching and discuss any potential bias they may observe.
- Be consistent over time.

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.

In learning about information technology, students acquire skills in information analysis and evaluation, word processing, database analysis, information management, graphics, and multimedia applications. Students 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 the appearance of information
- deliver a message to an audience using information technology

The curriculum organizers are:

- **Foundations**—provides the basic physical skills and intellectual and personal understanding required to use information technology, as well as self-directed learning skills and socially responsible attitudes
- **Process**—allows students to select, organize, and modify information to solve problems

- **Presentation**—provides students with an understanding of how to communicate ideas effectively using a variety of information technology tools

This information is derived from the Information Technology K to 12 curriculum.

### MEDIA EDUCATION

Media education is a multidisciplinary and interdisciplinary approach to the study of media. Media education deals with key media concepts and focusses on broad issues such as the history and role of media in different societies and the social, political, economic, and cultural issues related to the media. Instead of addressing the concepts in depth, as one would 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, TV, film, radio, magazines, computer games, and information services—all supplying media messages—are pervasive in the lives of students today. Media education develops students' abilities 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:

*English Language Arts*—critiquing advertising and examining viewpoints

*Visual Arts*—analysing the appeal of an image by age, gender, status, and other characteristics of the target audience

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

*Drama*—critically viewing professional and amateur theatre productions, dramatic films, and television programs to identify purpose

*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.

Multiculturalism 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 multiculturalism 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 heritage 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 on one's own attitudes about 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***—identifying ways in which the fine arts portray 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 by the Social Equity Branch in 1994.

### SCIENCE-TECHNOLOGY-SOCIETY

Science-Technology-Society (STS) addresses our understanding of inventions and discoveries and of 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, Society and Change. Each organizer may be developed through a variety of contexts, such as the economy, the 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:

**Visual Arts**—recognizing that demands generated by visual artists have led to the development of new technologies and processes (e.g., new permanent pigments, fritted glazes, drawing instruments)

**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.

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 or by composing and performing a music piece)
- 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 interpreters, 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, or a secondary student could be mapping the key features of the main street between school and home. A student on a modified program is assessed in relation to the goals and objectives established in the student's IEP.



# APPENDIX D

---

*Assessment and Evaluation*



Prescribed learning outcomes, expressed in observable 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 program.

### ASSESSMENT AND EVALUATION

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

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 each curriculum organizer for the subject.

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:

- Step 1** ▶ Identify the expected learning outcomes (as stated in this Integrated Resource Package).
- Step 2** ▶ Identify the key learning objectives for instruction and learning.
- Step 3** ▶ Establish and set criteria. Involve students, when appropriate, in establishing criteria.
- Step 4** ▶ Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
- Step 5** ▶ Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
- Step 6** ▶ Provide examples of the desired levels of performance.
- Step 7** ▶ Implement the learning activities.
- Step 8** ▶ Use various assessment methods based on the particular assignment and student.
- Step 9** ▶ Review the assessment data and evaluate each student's level of performance or quality of work in relation to criteria.
- Step 10** ▶ Where appropriate or necessary, assign a letter grade that indicates how well the criteria are met.
- Step 11** ▶ Report the results of the evaluations to students and parents.



# APPENDIX D

---

*Assessment and Evaluation Samples*



The samples in this section show how a teacher might link criteria to learning outcomes. Each sample is based on prescribed learning outcomes taken from one or more organizers. The samples provide background information to explain the classroom context; suggested instruction tasks and strategies; the tools and methods used to gather assessment information; and the criteria used to evaluate student performance.

### HOW THE SAMPLES ARE ORGANIZED

There are five parts to each sample:

- identification of the prescribed learning outcomes
- overview
- planning for assessment and evaluation
- defining the criteria
- assessing and evaluating student performance

#### *Prescribed Learning Outcomes*

This part identifies the organizer or organizers and the specific prescribed learning outcomes selected for the sample.

#### *Overview*

This is a summary of the key features of the sample.

#### *Planning for Assessment and Evaluation*

This part outlines:

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

#### *Defining the Criteria*

This part illustrates the specific criteria, which are based on prescribed learning outcomes, the assessment task, and various reference sets.

#### *Assessing and Evaluating Student Performance*

This part includes:

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

### EVALUATION SAMPLES

The samples on the following pages illustrate how a teacher might apply criterion-referenced evaluation in Composition and Technology 11 and 12.

- Sample 1: Grade 11  
*Introduction to Technology*  
(Page D-8)
- Sample 2: Grade 11  
*Rhythm Study with Invented Notation*  
(Page D-13)
- Sample 3: Grade 12  
*Pop Music*  
(Page D-17)
- Sample 4: Grade 12  
*Culture in Your Community*  
(Page D-20)

▼ **SAMPLE 1: GRADE 11**

**Topic:** *Introduction to Technology*

**Prescribed Learning Outcomes:**

*Applications of Technology*

It is expected that students will:

- use available technologies to create, reproduce, and manipulate music
- demonstrate an understanding of the physics and physical properties of sound and sound synthesis
- use, care for, and maintain electronic tools, equipment, materials, and work space in a safe and environmentally sensitive fashion
- use appropriate technical terminology to describe the composition process

### OVERVIEW

Students worked in co-operative groups to explore a series of music technology workstations. Evaluation was based on:

- questionnaires for each workstation
- demonstrations of a selected technology

### PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher set up a series of workstations using the technology available in the school. Workstations included a variety of equipment such as: MIDI equipment, analog stereo tape decks, keyboards, CD players, soundboards, computers, and 8- to 16-track digital recorders. (Note: this activity does not depend upon the availability of sophisticated technology; stations can be developed around the technology that is available.)
- The teacher provided a questionnaire at each workstation that included questions about:

- terminology related to the hardware or software
  - key features and uses
  - operating instructions
  - care and maintenance
  - performance and sound-manipulation possibilities
  - technical and sound qualities unique to the technology
- The teacher divided students into groups of three and explained that the groups would each complete three tasks at each station. Students would undertake different tasks at different stations so that all would have turns at the following:
    - reading the manuals
    - manipulating the hardware
    - recording answers to the questionnaires
  - The groups spent 15 to 20 minutes at each workstation over the next two classes. The teacher circulated as they worked, asking questions and offering assistance as needed. After completing a questionnaire for a workstation, each group summarized what was learned by creating a Plus-Minus-Interesting (PMI) chart:
    - Plus: positive features and advantages of the technology
    - Minus: limitations and disadvantages
    - Interesting: interesting features, uses, and possibilities
  - When the groups had completed their work at all the stations, they posted their PMI charts beside the relevant stations and circulated, reading one another's summaries.
  - Each group was assigned one technology to demonstrate to the class. The teacher discussed the criteria and provided students with copies of the rating scale that would be used for peer and teacher evaluation.

**DEFINING THE CRITERIA***Questionnaires*

To what extent does the group provide clear, complete, and accurate information for each of the following:

- definitions of terminology related to the hardware or software
- diagrams showing key features and uses
- sequenced operating instructions
- instructions for care and maintenance
- description of performance and sound-manipulation possibilities
- outline of technical and sound qualities unique to the technology

*Demonstration*

To what extent does the group include a clear, detailed, and accurate:

- identification of key features and uses (using precise terminology)
- demonstration of operating procedures, including care and maintenance
- explanation of positive features
- performance and demonstration of sound-manipulation possibilities (musical examples created or recorded using the technology)
- discussion of limitations and potential problems
- response to questions from the class

**ASSESSING AND EVALUATING STUDENT PERFORMANCE***Questionnaires*

The students completed a rating scale before submitting the questionnaires for marking. The teacher considered their ratings when assigning the marks.

*Demonstration*

The teacher provided copies of the criteria and a rating scale as students prepared their demonstrations. During the demonstrations, class members used the rating scale as the basis for peer evaluation. The teacher synthesized the peer ratings and considered these in assigning an overall rating to each group.

**Questionnaires**

	Rating		Comments
	Group	Teacher	
<b>Station 1</b>			
• definitions of terminology			
• diagrams showing key features and uses			
• sequenced operating instructions			
• instructions for care and maintenance			
• description of performance and sound-manipulation possibilities			
• outline of technical and sound qualities unique to the technology			
<b>Station 2</b>			
• definitions of terminology			
• diagrams showing key features and uses			
• sequenced operating instructions			
• instructions for care and maintenance			
• description of performance and sound-manipulation possibilities			
• outline of technical and sound qualities unique to the technology			

Questionnaires *continued*

	Rating		Comments
	Group	Teacher	
<b>Station 3</b>			
• definitions of terminology			
• diagrams showing key features and uses			
• sequenced operating instructions			
• instructions for care and maintenance			
• description of performance and sound-manipulation possibilities			
• outline of technical and sound qualities unique to the technology			
<b>Station 4</b>			
• definitions of terminology			
• diagrams showing key features and uses			
• sequenced operating instructions			
• instructions for care and maintenance			
• description of performance and sound-manipulation possibilities			
• outline of technical and sound qualities unique to the technology			

**Key: 3**—Clear, complete, and accurate.

**2**—Accurate; may omit some details or be somewhat unclear.

**1**—Includes some accurate information; some key information is missing, unclear, or inaccurate.

**0**—Substantial information is missing, unclear, or inaccurate.

**Demonstration**

<b>Rating</b>	<b>Criteria</b>
<b>Strong</b>	Clear, detailed, and accurate. Goes beyond requirements to include information about innovative uses or to forecast future developments. Provides and analyses a variety of samples of performance and sound-manipulation applications. Includes an insightful discussion of the possibilities and limitations of the technology. Responds to questions with accurate and relevant information.
<b>Good</b>	Clear, detailed, and accurate. Meets all requirements. Samples illustrate performance and sound-manipulation possibilities. Discussion of the possibilities and limitations tends to focus on obvious features. Responds to most questions with accurate and relevant information.
<b>Minimal</b>	Accurate, but may be unclear or lack detail in places. Meets most requirements, at least at a minimal level. Samples may focus on one application, rather than illustrating a range of possibilities. Students may have difficulty with the performance or sound manipulation. Discussion of the possibilities and limitations may be very brief. Group tends to respond to questions by repeating information from the presentation.
<b>Weak</b>	Some accurate information, but it would not be possible to operate the equipment effectively by following the demonstration. Presentation may be confusing and is often very brief. Demonstration of performance or sound manipulation may be unsuccessful. May omit discussion of possibilities and limitations.
<b>Unsatisfactory (Must Redo)</b>	Generally inaccurate, confusing, and incomplete.

▼ **SAMPLE 2: GRADE 11**

**Topic:** *Rhythm Study with Invented Notation*

**Prescribed Learning Outcomes:**

*Structure (Elements of Rhythm)*

It is expected that students will:

- compose, notate, and perform rhythms in a variety of metres
- describe pulse, metre, and rhythmic patterns using both traditional and contemporary terminology

*Structure (Elements of Expression)*

It is expected that students will:

- create a new part appropriate to a given multi-timbral texture

*Structure (Form and Principles of Design)*

It is expected that students will:

- compose music incorporating a variety of forms and principles of design
- use appropriate terminology to describe form and the principles of design

*Context (Self and Community)*

It is expected that students will:

- provide and accept constructive feedback

*Applications of Technology*

It is expected that students will:

- use available technologies to create, reproduce, and manipulate music
- demonstrate an understanding of the physics and physical properties of sound and sound synthesis

**OVERVIEW**

The teacher presented an introductory unit on rhythm in which students worked with invented notation to represent their musical ideas and compositions. Evaluation was based on:

- eight-bar rhythmic patterns
- polyphonic rhythmic studies

**PLANNING FOR ASSESSMENT AND EVALUATION**

- The teacher introduced the unit by asking students: What is rhythm? How is it organized? Through discussion, the class reviewed metre and rhythmic pattern.
- Each student chose a complex metre and created several eight-bar rhythmic patterns using a variety of rhythmic effects and timbres. They memorized three or four of their patterns.
- Each student created visual representations (scores) for at least two patterns, including a legend that explained the meaning of the symbols used. Each student performed one pattern for the class, with other students following the score. They exchanged the scores for their second patterns and asked classmates to follow the notation to reproduce the intended rhythmic patterns. Students provided feedback and suggestions about their classmate's notations.
- The teacher reviewed a variety of notation systems, including standard notation, and worked with the class to develop a list of criteria or features for effective notation. To aid the class, the teacher asked: What information must be included to accurately represent a rhythm composition? The class listed the following:
  - timbre
  - duration

- tempo
- volume

Students used the criteria to critique their own notation systems, and made revisions where appropriate.

- The teacher discussed criteria for polyphonic rhythmic studies and provided a variety of examples for students to analyse and discuss. Students wrote their own polyphonic rhythmic studies, combining eight-bar phrases previously written into forms (e.g., AABA), accompanied by ostinatos or other simple accompaniments.
- The class discussed the role of simple forms (e.g., rondo, AABA, ABBA, AABB, 12-bar blues) in creating a music composition.
- Each student sketched a plausible melodic contour for his or her primary rhythmic line.

### DEFINING THE CRITERIA

#### *Eight-Bar Rhythmic Patterns*

To what extent:

- do rhythm patterns and timbres create a coherent and effective rhythmic phrase
- does the rhythm pattern effectively use a consistent metre
- does the visual representation of the rhythmic pattern attempt to represent all relevant performance information
- are other students able to read the visual representation (score) of the rhythmic pattern

#### *Polyphonic Rhythmic Studies*

To what extent does the student:

- use feedback on her or his notation system to improve the notation
- follow requirements of the chosen form in the study
- demonstrate choices of accompaniment, texture, timbre, and rhythm that complement the primary rhythmic line

### ASSESSING AND EVALUATING STUDENT PERFORMANCE

After memorizing and notating their rhythmic patterns, students filled out self-assessment forms. For the polyphonic rhythmic studies, the teacher used a rating scale to record assessments of students' work.

### Eight-Bar Rhythmic Pattern

1. List at least four of the eight-bar rhythmic patterns you created in order of preference:

2. Explain why you prefer your favourite:

3. Does your favourite pattern use a regular (two-, three-, or four-beat) metre?

What is the metre?

How did you notate it?

4. Fill in the following information on your notation system:

	Represented? (Yes/No)	Describe How Represented	If Not Represented, Explain Why
<b>Timbre</b>			
<b>Duration</b>			
<b>Tempo</b>			
<b>Volume</b>			

**Polyphonic Rhythmic Studies**

Criteria	Rating				
	Weak	Satisfactory	Strong		
<ul style="list-style-type: none"> <li>uses feedback on the notation system to improve the notation (includes all information appropriate to the needs of the composition)</li> </ul>	1	2	3	4	5
<ul style="list-style-type: none"> <li>rhythm patterns and timbres create a coherent and effective rhythmic phrase</li> </ul>	1	2	3	4	5
<ul style="list-style-type: none"> <li>rhythm pattern effectively uses a consistent metre</li> </ul>	1	2	3	4	5
<ul style="list-style-type: none"> <li>follows requirements of the chosen form in the study</li> </ul>	1	2	3	4	5
<ul style="list-style-type: none"> <li>demonstrates choices of accompaniment, texture, timbre, and rhythm that complement the primary rhythmic line</li> </ul>	1	2	3	4	5
<b>Overall Rating</b>	1	2	3	4	5

▼ **SAMPLE 3: GRADE 12**

**Topic:** *Pop Music*

**Prescribed Learning Outcomes:**

*Structure (Elements of Rhythm)*

It is expected that students will:

- compose, perform, and notate rhythms in increasingly complex metres

*Structure (Elements of Melody)*

It is expected that students will:

- apply increasingly complex melodic contour to their own compositions

*Structure (Elements of Expression)*

It is expected that students will:

- manipulate the elements of expression in their compositions

*Structure (Form and Principles of Design)*

It is expected that students will:

- compose music incorporating increasingly complex forms and principles of design

*Thoughts, Images, and Feelings*

It is expected that students will:

- compose music that represents a broad range of thoughts, images, and feelings

*Context (Self and Community)*

It is expected that students will:

- revise their compositions in response to constructive feedback
- critique music composed by themselves and others

*Context (Historical and Cultural)*

It is expected that students will:

- evaluate the historical, cultural, and stylistic influences in their compositions
- compose music for a variety of purposes, venues, and audiences

*Applications of Technology*

It is expected that students will:

- use increasingly complex technologies to create, reproduce, and manipulate music
- demonstrate an understanding of the physics and physical properties of sound

## OVERVIEW

Students analysed and explored a variety of contemporary commercial music. They composed pieces of commercial music and presented their works to the class. Evaluation was based on pop music projects consisting of four parts:

- musical compositions
- accompanying scores
- accompanying productions of audio-visual materials
- presentations to the class

## PLANNING FOR ASSESSMENT AND EVALUATION

Students had previously worked with a variety of audio technologies, including analog stereo tape decks, soundboards, 4-track analog tape decks, and 8- to 16-track digital recorders. They had studied the physical properties of sound and applied their knowledge to a variety of recording activities.

- The teacher showed approved videos of television commercials and clips from television shows, rock videos, and films. The class watched, first with the sound off,

then again with the sound on. The class analysed and discussed the elements, purpose, and function of the music. Students worked together to develop the following criteria for commercial music:

- catchy tune
  - interesting rhythmic activity
  - effective instrumentation
  - relevance—suggestive of the product or situation
  - reminiscent of a period or style
- The teacher reviewed various forms of commercial music (e.g., voice-over, music with a visual message, message provided through lyrics). Students discussed and analysed the forms using the criteria they had developed.
  - The teacher obtained an approved video that included a short commercial students had not seen before (e.g., an advertisement from another country). The teacher presented the commercial without sound. In small groups, students composed musical themes or motifs (maximum 30 seconds) to accompany the commercial.
  - Students compared and critiqued the themes they had composed, then viewed the commercial with the original soundtrack. Each group developed a chart comparing its theme (motif) with the original. They presented their analyses to the class for discussion.
  - To demonstrate their knowledge and skills, students were asked to individually choose commercial genres (e.g., television, film, video) and particular visuals (in some cases, these were created and videotaped by individual students), and compose short pieces of music for the visuals. Each student was also expected to produce a score for his or her music, along

with a recorded audio-visual presentation. Before students began, the teacher reviewed the criteria for commercial music, along with criteria for scoring, audio production, and presentation. The class agreed on the following weighting for various parts of the assignment:

- musical composition: 50%
  - score: 10%
  - production of audio-visual material: 20%
  - presentation: 20%
- The teacher provided assistance as needed. Students were also encouraged to seek peer feedback as they worked.
  - Students presented their projects to the class for critique and discussion.
  - After receiving feedback from their peers and the teacher, some students chose to add their projects to their professional portfolios.

### DEFINING THE CRITERIA

The class discussed the following criteria throughout the activity. The criteria for scoring and production of audio-visual material had been used in previous assignments.

#### *Musical Composition*

To what extent does the music feature:

- a catchy tune
- interesting rhythmic activity
- effective instrumentation
- relevance—suggestive of the product or situation
- evocation of a period or style

*Score*

To what extent is the score:

- prepared in standard notation
- neat, easy to read
- an accurate representation of the music

*Production of Audio-Visual Material*

To what extent does the audio-visual material demonstrate:

- audibility
- good sound quality
- effective mixing
- synchronization between music and visuals

*Presentation*

To what extent does the student:

- prepare and operate all required equipment smoothly (Do delays or problems detract from the presentation?)
- provide a logical context for the music
- identify the historical, cultural, and stylistic influences in her or his composition
- invite and respond appropriately to feedback

**ASSESSING AND EVALUATING STUDENT PERFORMANCE**

The teacher assigned a rating for each of the four categories of the pop music project. Marks were weighted as agreed upon with students.

**Pop Music Project**

Component	Weight	Rating		Comments
		Self	Teacher	
<b>Musical Composition</b>	<b>50%</b>			
<b>Score</b>	<b>10%</b>			
<b>Production of Audio-Visual Material</b>	<b>20%</b>			
<b>Presentation</b>	<b>20%</b>			

**Key: 5**—Powerful: goes beyond requirements of task; meets all criteria at an outstanding level.

**4**—Proficient: meets all requirements of task; all criteria thoroughly demonstrated.

**3**—Satisfactory: addresses all requirements of task; most criteria demonstrated at a satisfactory level.

**2**—Partial: addresses some requirements of the task, but several criteria are not demonstrated at a satisfactory level.

**1**—Unsatisfactory: incomplete; inappropriate; may contain multiple and repeated errors.

▼ **SAMPLE 4: GRADE 12**

**Topic:** *Culture in Your Community*

**Prescribed Learning Outcomes:**

*Structure (Elements of Expression)*

It is expected that students will:

- compare the timbral qualities of various music styles in a variety of cultures
- analyse the elements of expression using the appropriate terminology

*Thoughts, Images, and Feelings*

It is expected that students will:

- explain personal music preferences, demonstrating an awareness of the thoughts, images, and feelings expressed by the music

*Context (Self and Community)*

It is expected that students will:

- critique music composed by themselves and others
- recognize the knowledge, skills, and attitudes relevant to future careers

*Context (Historical and Cultural)*

It is expected that students will:

- demonstrate respect for music from various historical and cultural contexts when composing

## OVERVIEW

In this unit, students researched music in their community. They also considered music from a variety of cultures and genres. Evaluation was based on:

- individual contributions to class activities

- presentations based on interviews with musicians in the community
- individual reports

## PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher played music from a variety of cultures and asked students to discuss the elements in each. Students commented on how elements varied from one culture to another, and developed some tentative generalizations based on the music they heard.
- The class brainstormed a list of types of music that were played in their community. They identified musicians associated with each type of music and wrote letters to find out who would be willing to be interviewed and when they would be available. Pairs of students were assigned to contact the musicians, deliver the letters, and follow up to ensure they received answers. Recipients included:
  - retired musicians
  - musicians associated with local places of worship
  - native elders
  - part-time musicians
  - wedding and other ceremony performers
  - bar musicians
  - musicians associated with local cultural groups (e.g., dance groups) and theatre groups
- Students worked in pairs to develop outlines of key information to collect in their interviews. Each pair then joined with another pair to draft interview questions they could use to obtain the information they needed. The paired groups shared their questions, and the class selected those that seemed most appropriate. The questions addressed a variety of issues, including cultural and social context, elements of music, and use of technology.

- In their original pairs, students selected musicians to interview. Each arranged an interview time, interviewed the musician (or group), collected recordings of music of the same genre, and prepared a presentation for the class. In some cases, the musician agreed to come to the school and perform as part of the presentation.
- After their presentations, students prepared individual reports for the teacher in which they summarized the following:
  - what they had learned about the musical genre studied
  - how the experience had affected their thoughts and feelings about the music or musician
  - how they could use their knowledge and understanding to enhance their own music

#### DEFINING THE CRITERIA

##### *Contribution to Activities*

To what extent does the student:

- accurately identify and describe the elements in a variety of musical genres
- demonstrate openness to and respect for a wide range of musical genres and experiences
- provide constructive feedback about the presentations

##### *Presentation*

To what extent does the presentation include:

- an accurate overview of the context of the musical genre and the musician(s)
- relevant and detailed information that addresses the key questions agreed upon by the class
- appropriate demonstrations or recordings of the music, accompanied by an analysis of the elements

- opportunities for the class to participate, ask questions, and provide feedback
- logical and relevant connections to students' own music and musical experiences

##### *Individual Report*

To what extent does the report include:

- clear, accurate, and detailed information about the musical genre
- insightful comments about changes in the student's thoughts and feelings regarding the music or musician
- logical and relevant connections to the student's own music

#### ASSESSING AND EVALUATING STUDENT PERFORMANCE

##### *Contribution to Activities*

The teacher used a rating scale to record observations about students' contributions and responses to the discussion, development of the interview questions, and their peers' presentations.

##### *Presentation*

Students, peers, and the teacher used a rating scale to evaluate the presentations. For peer rating, the teacher used the rating most frequently assigned (the mode). The teacher combined this rating with self- and teacher ratings, then multiplied these by the assigned weight to arrive at a final score for each component.

##### *Individual Report*

Students completed a rating scale and submitted it with their individual reports. Where there was more than one difference between the student's rating and that of the teacher, they met to discuss and resolve the discrepancy.

**Contribution to Activities**

Criteria	Rating	Comments
<ul style="list-style-type: none"> <li>accurately identifies and describes the elements in a variety of genres</li> </ul>		
<ul style="list-style-type: none"> <li>demonstrates openness to and respect for a wide range of musical genres and experiences</li> </ul>		
<ul style="list-style-type: none"> <li>provides constructive feedback about the presentations</li> </ul>		

**Key: 4**—Outstanding; a consistent strength of this student throughout the activity.

**3**—Good; demonstrated to a satisfactory level during all activities.

**2**—Minimal; some evidence of criteria during most activities; inconsistent.

**1**—Weak; occasional evidence of criteria; generally not a satisfactory level.

**0**—No evidence of criteria.

**Presentation**

Criteria	Approximate Weight	Initial Rating			Combined Rating
		Self	Peer	Teacher	
<ul style="list-style-type: none"> <li>accurate overview of the context of the musical genre and the musician(s)</li> </ul>	1				
<ul style="list-style-type: none"> <li>relevant and detailed information that addresses the key questions agreed upon by the class</li> </ul>	4				
<ul style="list-style-type: none"> <li>appropriate demonstrations or recordings of the music, accompanied by an analysis of the elements</li> </ul>	3				
<ul style="list-style-type: none"> <li>opportunities for the class to participate, ask questions, and provide feedback</li> </ul>	1				
<ul style="list-style-type: none"> <li>logical and relevant connections to student's own music and musical experiences</li> </ul>	1				
<b>Overall Rating</b>					
<b>Comments:</b>					

*Note:* The weightings provided are approximate and are intended to guide the emphasis that the teacher and students place on various components in determining an overall rating. The weightings should not be applied mathematically.

- Key:** 4—Outstanding  
 3—Good  
 2—Minimal  
 1—Weak  
 0—Not Evident

**Individual Report**

Criteria	Rating		Comments
	Self	Teacher	
<ul style="list-style-type: none"> <li>• clear, accurate, and detailed information about the musical genre</li> </ul>			
<ul style="list-style-type: none"> <li>• insightful comments about changes in student's thoughts and feelings about the music or musician</li> </ul>			
<ul style="list-style-type: none"> <li>• logical and relevant connections to student's own music</li> </ul>			
<b>Overall Rating</b>			

- Key:** 4—Outstanding  
 3—Good  
 2—Minimal  
 1—Weak  
 0—Not Evident



# APPENDIX E

---

## *Acknowledgments*



Many people contributed their expertise to this document. The project co-ordinators were Anne Hill and Kit Eakle of the Curriculum and Resources Branch, working with evaluators and reviewers, Ministry of Education, Skills and Training personnel, and our partners in education. Additional reviews of this Integrated Resource Package were carried out by school districts, teacher organizations, and others. We would like to thank all who participated in this process.

### MUSIC K TO 12 LEARNING OUTCOMES TEAM

---

**Joe Berarducci**

School District No. 38 (Richmond)

**Jodie Esch**

School District No. 62 (Sooke)

**Susan Garrett**

School District No. 38 (Richmond)

**Peter Gouzouasis**

University of British Columbia

**Mary Kennedy**

St. Andrew's Regional High School, Victoria  
(Independent)

**Frank Ludwig**

School District No. 39 (Vancouver)

**Gwen Murray**

School District No. 36 (Surrey)

**Judy Palipowski**

School District No. 68 (Nanaimo)

**Sharyn White**

School District No. 43 (Coquitlam)

### COMPOSITION AND TECHNOLOGY 11 AND 12

#### LEARNING OUTCOMES AND INTEGRATED RESOURCE PACKAGE TEAMS

---

**Allan Anderson**

School District No. 38 (Richmond)

**Ted Greene**

Kwantlen College, Vancouver Community  
College

**Bruce Smith**

School District No. 70 (Alberni)

**Claire Sparks**

School District No. 42 (Maple Ridge)

**David Wardle**

School District No. 65 (Cowichan)





# APPENDIX F

---

*Glossary*



The following defines terms used in this IRP as they pertain to music composition and technology.

<b>ADSR (attack, decay, sustain, release)</b>	The shape of the amplitude of a signal over time. <i>Attack</i> refers to the beginning of a sound, the first part of an amplitude envelope. <i>Decay</i> refers to the part of an amplitude envelope between the maximum volume of the attack and sustain. <i>Sustain</i> means the part at which the sound maintains a consistent volume. <i>Release</i> refers to the final segment, the time the sound takes to fall to zero from the sustain level after a key is released.
<b>arrange</b>	Adapt an existing musical idea for different instruments, voices, or electronic media.
<b>articulation</b>	The manner in which a tone or group of tones is started and ended; characteristics of attack and decay of tones or groups of tones.
<b>attack</b>	(See <i>ADSR</i> .)
<b>body percussion</b>	A percussive sound created using the body (e.g., stamp, pat, clap, snap).
<b>CAI (computer assisted instruction)</b>	Computer software used to support student learning.
<b>canon</b>	The same melody sung or played by one or more parts, beginning one after another; all parts end together.
<b>crab canon</b>	A canon in which a melody and its retrograde are played simultaneously. Thus one part begins on the first note and plays the melody, while a second part begins on the last note of the melody and plays it backward.
<b>contour</b>	The shape of a melody, as defined by the rise and fall of the sequence of pitches.
<b>contrary motion</b>	(See <i>motion</i> .)
<b>decay</b>	(See <i>ADSR</i> .)

<b>decibel</b>	The unit used to measure the volume of a sound.
<b>dynamics</b>	An element of expression referring to the relative volume of sounds.
<b>elements of expression</b>	Tempo, dynamics, texture and harmony, timbre, articulation.
<b>envelope</b>	(See <i>ADSR</i> .)
<b>environmental sounds</b>	Non-musical sounds (e.g., rush-hour traffic, door slamming, animal sounds).
<b>filter</b>	The removal or attenuation of a certain band of frequencies.
<b>harmony</b>	The simultaneous occurrence of pitches in a way that is musically significant.
<b>improvisation</b>	A performance practice of musical invention, often on a given musical idea.
<b>inferred modulation</b>	A modulation from one harmonic centre or key to another that is implied by a melodic line.
<b>Internet resources</b>	Any resources, such as e-mail, the World Wide Web, and FTP sites, that can be accessed by a computer and modem connection.
<b>interval</b>	The difference between the frequencies of two pitches. Intervals are usually measured in terms of the number of note names between the two pitches, counting both pitches.
<b>intervallic movement</b>	The difference in frequencies between each adjacent pitch in a linear series of pitches, or melody.
<b>inversion</b>	A change of the relative positions of the notes of a harmonic interval, a chord, or a melody.
<b>loop-record</b>	To record musical material that is continuously repeated for an effect. Such loops are often used for overdubbing or accompanying other parts.

<b>media</b>	Plural of <i>medium</i> ; any of the means through which people express themselves. Often refers to the technology used for expression, such as print, radio, television, CDs, computers, and video.
<b>melody</b>	A recognizable sequence of pitches.
<b>metre</b>	The groupings 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.
<b>MIDI (musical instrument digital interface)</b>	Standard specifications that enable electronic instruments such as synthesizers, samplers, sequencers, and drum machines to communicate with one another and with computers.
<b>mind map</b>	A method of brainstorming resulting in a visual representation of ideas and their connections, radiating from a single focus.
<b>mixer</b>	The central part of most studio and live sound set-ups. The mixer is used to combine and manipulate various audio and digital signals.
<b>modulation</b>	A change of key centre.
<b>motif</b>	A brief musical idea.
<b>motion</b>	The harmonic relationship between two or more simultaneous musical lines, or parts. In <i>parallel</i> motion, the melodic contours are identical. In <i>similar</i> motion, parts move in the same direction, but the intervals between them change. In <i>contrary</i> motion, parts move in opposite directions. In <i>oblique</i> motion, one part remains stationary while the other moves.
<b>multimedia</b>	A combination of two or more media that may be used to present an idea.
<b>multi-timbral</b>	The ability of a sound source (e.g., MIDI keyboard) to send and receive more than one channel of aural information at one time.

<b>notation</b>	Any written or visual form of representing music compositions. <i>Invented</i> notation refers to any system of representation constructed to meet the unique requirements of a particular composer or piece of music; may be diagrammatic, descriptive, narrative, pictorial, tactile, or a combination of any of these. Details may be precise or general in nature. Electronic technology may be used to create unique notation systems. <i>Standard</i> notation refers to the system that uses a five-line staff and oval noteheads with stems placed on the staff to represent specific pitches and rhythms.
<b>oblique motion</b>	(See <i>motion</i> .)
<b>orchestration</b>	The assigning of timbres to various parts in a music composition in order to create an expressive effect.
<b>parallel motion</b>	(See <i>motion</i> .)
<b>pentatonic</b>	A five-tone scale commonly based on the tones <i>do</i> , <i>re</i> , <i>mi</i> , <i>sol</i> , and <i>la</i> .
<b>polyrhythm</b>	Systematic exploitation of several rhythms performed simultaneously.
<b>properties of sound</b>	The physical properties of sound are <i>frequency</i> , <i>duration</i> , <i>amplitude</i> , <i>wave form</i> , and <i>sound envelope</i> . These properties roughly correlate with the elements of <i>melody</i> , <i>rhythm</i> , <i>dynamics</i> , and <i>timbre</i> . (See also <i>ADSR</i> .)
<b>pulse</b>	The smallest regular unit of time implied in a piece of music.
<b>real-time, step-time</b>	Techniques of data entry relating to sequencer use. In step-time, the material is entered in discrete steps, without reference to the time it will take to perform. In real-time, the data is entered as it occurs when performed.
<b>release</b>	(See <i>ADSR</i> .)
<b>retrograde</b>	A compositional technique in which the composer rewrites the melody backward.

<b>rondo</b>	A composition in which the same tune or subject keeps coming around again, with other passages, sometimes called episodes, in between; represented in the alphabetical representation of form as ABACAD, and so on. It is one of the oldest forms of music.
<b>sequencer</b>	A device that records, reproduces, and manipulates MIDI or other digital aural information.
<b>sample (sound)</b>	To record and sample acoustic or other sounds in order to manipulate them with a sequencer.
<b>similar motion</b>	(See <i>motion</i> .)
<b>soundscape</b>	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 or invented notation, or may not be notated.
<b>step-time</b>	(See <i>real-time, step-time</i> .)
<b>sustain</b>	(See <i>ADSR</i> .)
<b>synth-pad</b>	A harmonic background, usually created with string or polyphonic sound sources.
<b>synthesis</b>	A method of generating and manipulating sound electronically.
<b>tablature</b>	A method of notation for string instruments. It usually indicates a tone with notation referring to the finger and string used to create it.
<b>technology</b>	Tools used to create or compose music. In this course, technology refers to all composition tools, from pencil and paper to the latest audio and digital electronic equipment.
<b>tempo</b>	The speed or pace of music; the use of slower and faster beats.

<b>texture</b>	Various combinations of pitched sounds, unpitched sounds, or both. (See also <i>harmony</i> .)
<b>theme and variations</b>	A musical form in which the theme is repeated with alterations to its melody, harmony, rhythm, or texture.
<b>timbre</b>	An element of expression referring to the character or quality of sound that distinguishes one instrument, voice, or sound source from another.
<b>tone poem</b>	A form of through-composed programmatic music in one movement. A tone poem follows a poetic line of thought as a means of compositional organization.
<b>tone set</b>	The pitches used in a composition or musical idea.
<b>velocity</b>	A type of MIDI information referring to how hard a key is struck.