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High School Music Guidelines

Grades 9/10 Program and Grades 11/12 Electives

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Grades 9/10 and Grades 11/12 Electives

TABLE OF CONTENTS

Background 1
Supporting Music Teachers 1
Curriculum.....	. 2
General Curriculum Outcomes 2
The 9/10 Music Program – Outcomes, Elaborations and Performance Levels 3
Grades 11 and 12 Music Electives - Course Codes and Descriptions	13
Assessing Student Learning in the Music Classroom.....	14
Facilities, Equipment, and Resources	21
Guidelines for the Selection and Use of Music	23
Extra-Curricular Music.....	24

Background

Music is part of the common curriculum experience in New Brunswick from kindergarten to grade 10 and available as elective credit courses in grades 11 and 12. Recent developments include the identification of outcomes in music at grades 9/10 and the availability of new electives at grades 11 and 12. It is expected that there will be no immediate new development work at grades 9 to 12, rather there will be an effort to identify resources that support the existing curriculum. In addition, any new curriculum work in music at grades 9 to 12 (indeed at all grade levels) will be premised on the work done collaboratively through the auspices of the Atlantic Provinces Education Foundation. The Foundation for the Arts Education Curriculum, February 2001 document (Instructional Resources Catalogue # 843280) is now the framework for all curriculum efforts in music.

Given that high school music is entering a relatively stable development status, the availability of this Guideline will serve to inform and guide districts, principals, and teachers on ways to support the implementation of music programs. The guidelines will cover the following topics: curriculum including time allotments and assessment, supporting the music teacher, facilities equipment, and resources. It is expected that information in these sections will assist schools as they strive to create the optimum conditions for success in music programs.

Supporting Music Teachers

One of the main challenges in teaching music at the high school level is that often the music teacher is the only music teacher in the school. They seldom have a colleague(s) with whom to discuss matters of music education and mutual interests. Although teaching teams in the school alleviate some of the general problems of professional solitude, it is important that music teachers be active participants in professional development and have access to professional contacts with their peers. Schools and school districts can support music teachers through regular meetings where contacts are maintained and strengthened, matters and issues related to music education are discussed and debated, and information, advice, and successes are shared.

Music teachers should subscribe to professional journals, the MENC Journal perhaps being the most recommended, hold memberships in professional organizations, and take advantage of professional development opportunities that deal with practical and reflective matters related to their profession. Schools, districts, the Department of Education, and the New Brunswick Teachers' Association have historically supported such efforts.

All music teachers should subscribe to and use the listserv [saintcecilia](#) as a source for contacts, information and discussion. This listserv is operated through the Department of Education and information on how to join is available from the arts consultant and has been sent to all school principals.

Music teachers have often felt the pressure of performance – for festivals, school concerts, etc. and the quality of their teaching efforts has often been judged by the success of their performing groups. While music teachers are interested in developing vibrant performing groups, it is important to remember that the main focus of music education is the prescribed curriculum that is developed for all children. Festivals, concerts, tours, exchanges, special workshops, artists in schools visits, etc., complement and enrich the provincial curriculum. They should never be a substitute for it. Teacher participation in and administrative expectations for co – or extra – curricular efforts should be premised on the prescribed curriculum being solidly in place with required time allotments and resources available at all grade levels of the school. Expectations for co – and extra-curricular efforts should be balanced with compensatory time for participating teachers, in addition to the time allotments for music being in place throughout the school.

Curriculum

The music curriculum will be premised on the breadth articulated in the general curriculum outcomes (GCOs) contained in the Foundation for the Atlantic Canada Arts Education curriculum (see page five of this document). These general curriculum outcomes articulate what students should know and be able to do on completing their studies in music. They are organized under three strands 1) creating, making and presenting 2) understanding and connecting contexts of time, place and community, and 3) perceiving, reflecting and responding. These three strands promote and support a balanced, comprehensive, and developmental music program. It is of the utmost importance that all outcomes are addressed, thereby ensuring the intended breadth of all programs.

General Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving, Reflecting, and Responding
<p>Creating, making and presenting involves students' creative and technical development; that is, their ability to use and manipulate media – images and words, sound and movement, to create art forms that express and communicate their ideas and feelings. Through these art works students provide evidence of achievement, both as the work is being developed and in its final form.</p> <p>General Curriculum Outcomes</p> <p>Students will be expected to</p> <ol style="list-style-type: none"> 1. explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts 2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes 	<p>This strand focuses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.</p> <p>General Curriculum Outcomes</p> <p>Students will be expected to</p> <ol style="list-style-type: none"> 3. demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture 4. respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression 5. examine the relationship among the arts, societies, and environments 	<p>This strand is concerned with students' ability to respond critically to art works through increasing knowledge and understanding of, and appropriate responses to, the expressive qualities of art works.</p> <p>General Curriculum Outcomes</p> <p>Students will be expected to</p> <ol style="list-style-type: none"> 6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work 7. understand the role of technologies in creating and responding to expressive works 8. analyse the relationship between artistic intent and the expressive work
<p>These understandings and processes are inter-related and are developed effectively as interdependent concepts. When outcomes are grouped as such and curriculum offerings based on all three organizing strands, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.</p>		

The 9/10 MUSIC PROGRAM

The following illustrates Music programs from grades 9 to 12

Grades 9/10	Grades 11/12
Outcomes , elaborations and performance levels (see pages 6-16)	Music electives
All students must receive the minimum of 45 hours of music instruction in grade 9 and should have a choice of pursuing music further in grade 10 for another minimum of 45 hours. Students who are electing to take music in grade 11 are strongly recommended to have taken at least 90 hours of music instruction in grades 9/10.	Music 111/2, Music 113 Music 122, Music 120 Fine Arts 110 (this course contains outcomes in Drama and Visual Arts in addition to Music). It has no performance outcomes as it is a course based on aesthetic perception and response The above courses are either 90 hours or 110 hours in length.

The 9/10 Program is outcome-directed; that is, the knowledge and skills that students must demonstrate are articulated in outcome form. Every outcome is followed by an elaboration that provides further information on, and clarification of the outcome. This elaboration also includes a list of activities, experiences, and objectives that, if achieved, will help the student meet the outcome. They also serve as useful areas for assessment.

Following the outcome and the elaboration, four levels of student achievement are identified. Performance achievement levels include, Marginal, Acceptable, Good, Very Good, Outstanding, the letter grades D, C, B, A, A+ and percentage marks. These descriptions of student achievement are related to the outcome (not the elaborations) and should assist teachers in assigning ‘marks’ to student work. The ‘mark’ used for reporting will depend on what is agreed within a school. The last column includes both Very good and Outstanding and teachers must decide which of these descriptions is applicable to individual students.

CREATING, MAKING, PRESENTING**Outcome:**
 MU 1 Demonstrate basic technical skill and appropriate expression through performing on an instrument or vocally.
Elaboration:

This outcome may be met by solo or ensemble performance or it may be presented on cassette or video. Repertoire should be selected that is motivating to the student, a good example of its style of form, and offer opportunities for learning musical concepts, as well as appropriate technical skills. Students will enjoy the challenge if progress is structured for frequent success.

Students will:

- 9.1 demonstrate proper posture, hand and finger position
- 9.2 demonstrate proper breathing and phrasing
- 9.3 demonstrate appropriate tone quality, intonation and touch
- 9.4 demonstrate a variety of articulations
- 9.5 perform the six most commonly used scales and arpeggios for the instrument
- 9.6 observe symbols of expression, e.g. dynamics, accents, tempo
- 9.7 demonstrate a sensitivity to balance (melody/accompaniment)

Marginal D (50-59)	Acceptable C (60-74)	Good B (75-84)	Very Good A (85-94) Outstanding A+ (95-100)
Student: <ul style="list-style-type: none"> • understands and can explain with assistance required basic technical skills • explains use of symbols of musical expression at an *easy level 	Student will: <ul style="list-style-type: none"> • demonstrate correct and appropriate technical skills at a *moderate level • demonstrate correctly each expressive element in repertoire with teacher guidance at a *moderate level 	in addition: <ul style="list-style-type: none"> • demonstrate correct and appropriate technical skills at a *moderately difficult level • demonstrate competence in combining expressive elements in more difficult repertoire without teacher guidance 	in addition: <ul style="list-style-type: none"> • demonstrate with confidence correct and appropriate technical skills at a difficult level • demonstrate advanced interpretive skills in more difficult repertoire

*Easy - easy keys, meters, and rhythms, modest ranges, including simple changes in tempo and dynamics – equivalent in difficulty to the Preparatory level of Royal Conservatory of Music

*Moderate – moderate technical and expressive demands, basic ranges, use of interpretive elements – equivalent to Royal Conservatory of Music grade 1

*Moderately Difficult – various meters, keys, and rhythms, well developed technical skills, and attention to phrasing and interpretation – equivalent to Royal Conservatory of Music grade II

*Difficult – more advanced technical and interpretive skills – meets a standard level of Royal Conservatory of Music, grade III or above

CREATING, MAKING, PRESENTING

Outcome:

MU 2 Create and perform a short original composition

Elaboration:

This should be attempted after students have a basic understanding of signs, symbols, and terms.

Students may work in small groups to begin but are individually responsible for the final composed piece. Notation of the composition is secondary to evidence of creativity and musical invention. Some students may be able to notate their efforts and should be encouraged to do so. Solo or ensemble pieces are acceptable. Other students will memorize or record their work.

Evidence of musical invention would be demonstrated in the use of rhythm, interesting harmonies, use of motifs, sequences to develop an idea, and a sense of cadence, climax and conclusion.

Students will:

- 9.1 demonstrate an understanding of music’s basic resources, sound, silence and time, by creating and performing short musical explorations
- 9.2 demonstrate an understanding of the elements of music by creating short examples of melodies, rhythms, different textures, harmonies and forms
- 9.3 create short examples that reflect a particular mood, feeling or character

Marginal D (50-59)	Acceptable C (60-74)	Good B (75-84)	Very Good A (85-94) Outstanding A+ (95-100)
Student: <ul style="list-style-type: none"> • demonstrates limited exploration of sounds and combinations of sounds • displays limited understanding of melody, rhythm, texture, harmony and form when creating 	Student will: <ul style="list-style-type: none"> • create and perform a variety of sound combinations organized in time • create a variety of melodies, rhythms, examples of different textures, and harmonies in various simple forms 	in addition: <ul style="list-style-type: none"> • produce longer explorations, demonstrating the use of unity and variety using non-traditional notation • demonstrate appropriate use of a minimum of three elements, that may reflect a particular mood, feeling, or character 	in addition: <ul style="list-style-type: none"> • use musical resources and more complex forms in an innovative manner • compose and notate an original piece at least 16 measures long, combining the five elements of melody, rhythm, texture, harmony and form

CREATING, MAKING, PRESENTING**Outcome:**
 MU 3 Demonstrate, through playing/singing, an understanding of the signs, symbols and terms of music.
Elaboration:

Reading music includes both sight-reading and practised pieces. Knowledge of music theory should enable students to attain the Performing Music outcome and would include basic notation, commonly used keys, appropriate terms and an understanding of scale patterns and intervals.

Sight-reading is an integral part of music reading and should be practiced and monitored regularly.

Students will:

- 9.1 demonstrate an understanding of commonly used simple and compound time signatures
- 9.2 demonstrate an understanding of notation including note and rest values, dots, ties, syncopation, triplets, treble and bass clefs, accidentals, key signatures, major and minor chords and intervals, and perfect and imperfect cadences
- 9.3 use reading skills to explore a wide variety of repertoire

Marginal D (50-59)	Acceptable C (60-74)	Good B (75-84)	Very Good A (85-94) Outstanding A+ (95-100)
Student: <ul style="list-style-type: none"> • reads with difficulty in the treble and bass clefs, demonstrating limited grasp of accidentals and key signatures 	Student will: <ul style="list-style-type: none"> • read moderately easy repertoire in the treble and bass clefs. This music should incorporate accidentals, a variety of key signatures, a variety of note and rest values, simple syncopation and various time signatures (both simple and compound) 	in addition: <ul style="list-style-type: none"> • read moderately difficult repertoire which incorporates more complex signs and symbols • demonstrate knowledge of the structure of major and minor chords and major scales 	in addition: <ul style="list-style-type: none"> • read difficult repertoire that utilizes less common signs and symbols • demonstrate knowledge of the structure of augmented, diminished, and dominant seventh chords

UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY

Outcome:

MU 4 Present information that demonstrates knowledge of the contribution music makes to the understanding of history, cultures and shared emotions.

Elaboration:

Music has been a basic and vital form of human expression since earliest times. People, regardless of their stage of development and their physical location have always felt the need to express themselves musically. This expression may be intensely personal or part of the values of a society or group. Through listening and reflection, understanding of the human conditions past and present is increased.

Students will:

- 9.1 identify representative works of a style, period, and culture, and explain their personal or cultural importance
- 9.2 list and explain evidence of the importance of music at a personal, national and international, and universal level
- 9.3 list local, regional and national musicians or music organizations
- 9.4 explain the contribution of music, musicians and the music industry to the economy of Canada

Marginal D (50-59)	Acceptable C (60-74)	Good B (75-84)	Very Good A (85-94) Outstanding A+ (95-100)
<p>Student:</p> <ul style="list-style-type: none"> • requires support in explaining the cultural and historical importance of three representative works • has a limited view of music’s importance to society • has a limited knowledge of musicians and music organizations • presents only obvious examples of music-related occupations • displays limited knowledge of skills required to be employed in music-related occupations • unaware of the extent of the influence of music in economic activity in Canada 	<p>Student will:</p> <ul style="list-style-type: none"> • explain the cultural and historical importance of three representative works • articulate reasons for importance of music to themselves and classmates • give examples of the use of music in everyday life • list ten local, regional or national musicians or music organizations • demonstrate knowledge of the work of three of the above • list a variety of music-related occupations and their pre-requisite skills and training • explain how music is used to sell products and services 	<p>in addition:</p> <ul style="list-style-type: none"> • explain the reason why three contrasting compositions generate universal emotional appeal • explain and give three examples of the importance of music to difference Canadian cultures or groups • identify and explain issues important to Canadian musicians and music organizations such as funding, marketing, copyright, audience development and performance opportunities • explain the overall impact of music and the arts on the Canadian economy • discuss whether funding in the arts is an investment • identify existing entrepreneurial achievement in the music field 	<p>in addition:</p> <ul style="list-style-type: none"> • recognize simple and obvious works representative of music styles, eras and a variety of cultures • explain and give three examples of the importance of music to different countries or ethnic groups • compare and contrast the role of music and musicians, in Canada with those of one other country • describe the factors which encourage or discourage people in music-related occupations to remain in Canada • research and develop an entrepreneurial project in music

UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY

Outcome:

MU 5 Identify and explain similarities and differences among the arts.

Elaboration:

The various art forms often use identical vocabulary. However, because music exists in time and is heard, and visual arts exist in space and are seen, some terms such as rhythms, colour, shape, form, repetition and texture mean quite different things in these two disciplines.

Some art forms are combinations of two or more disciplines, e.g., ballet, opera, film, performance art. The artistic processes of imagination and craftsmanship must therefore be shaped to allow for more than one discipline to contribute to the effective rendering of a particular mood or message.

Students will:

- 9.1 define and explain the differences in common terms used in the arts, e.g., colour, texture, tone, form, shape and rhythm VA 5
 9.2 explain how two or more art forms can interact to create another art form, e.g. ballet, film, opera, video PE 6.8
 9.3 compare and contrast two or more art forms on a similar topic, e.g. the sea, winter, an emotion

Marginal D (50-59)	Acceptable C (60-74)	Good B (75-84)	Very Good A (85-94) Outstanding A+ (95-100)
<p>Student:</p> <ul style="list-style-type: none"> lists but has difficulty describing music elements which are used in other art forms e.g. colour, texture, tone, form, shape, rhythm identifies only with assistance the components which make up art forms such as ballet, film, opera, video identifies, with assistance, examples of art forms on the same or similar topics e.g. sea, love 	<p>Student will:</p> <ul style="list-style-type: none"> define terms which are common to some art forms e.g. texture in art and music identify the components which make up art forms such as ballet, film, opera, video explain in a basic way, how expressive effect is achieved in the various art forms on the same theme or topic 	<p>in addition:</p> <ul style="list-style-type: none"> identify musical elements and terms used in other art forms explain how music combines with another art form to create a new art form e.g. opera, dance, film, video justify choice of preferred art form on a common theme or topic 	<p>in addition:</p> <ul style="list-style-type: none"> identify and explain the similarities and differences in the use of terms in the various forms compare the role and importance of music in a variety of combined art forms select a theme or topic that is represented in a variety of art forms and evaluate the expressive effect of each

PERCEIVING, REFLECTING, RESPONDING

Outcome:

MU 6 Identify a variety of sound sources.

Elaboration:

Students should listen to and learn to identify the main sources of musical sounds by sound and sight. This knowledge enables them to discriminate between and describe timbres and textures of pieces of music.

Student will:

- 9.1 identify and describe individual and combinations of voices
- 9.2 identify and describe individual and combinations of orchestral and band instruments
- 9.3 identify and describe keyboard and fretted stringed instruments
- 9.4 identify and describe instruments common to the countries studied in social studies and instruments and songs that reflect Canadian multiculturalism

Marginal D (50-59)	Acceptable C (60-74)	Good B (75-84)	Very Good A (85-94) Outstanding A+ (95-100)
Student: <ul style="list-style-type: none"> • has difficulty identifying individual vocal types (S.A.T.B.), as well as orchestral, band, fretted string, and keyboard instruments by sight and sound 	Student will: <ul style="list-style-type: none"> • identify individual vocal types (S.A.T.B.) as well as acoustic and electronic orchestral, band fretted string and keyboard instruments by sight and sound • identify, aurally and visually, a variety of vocal and instrumental ensembles 	in addition: <ul style="list-style-type: none"> • identify individual vocal types (S.A.T.B.) as well as orchestral, band fretted string and keyboard instruments by sight and sound, describing variations in timbre between and among like instruments 	in addition: <ul style="list-style-type: none"> • identify less well known instruments, both individually and in groups, by sight and sound. (These instruments may reflect Canadian multiculturalism or may be representative of countries studied in Social Studies)

PERCEIVING, REFLECTING, RESPONDING**Outcome:**

MU 7 <u>Identify basic musical forms.</u>

Elaboration:

An understanding of the various ways in which music can be organized contributes to an enjoyment of music and a greater appreciation of compositional problem solving. Selections for listening and analysis should be made from a wide variety of genres and styles.

Students will:

- 9.1 explain the need for form in music
- 9.2 recognize and describe binary and ternary forms
- 9.3 recognize and describe more complex forms such as minuet and trio, variation form, and rondo form
- 9.4 explain how sequence, repetition, variety and harmony contribute to the form of a composition

Marginal D (50-59)	Acceptable C (60-74)	Good B (75-84)	Very Good A (85-94) Outstanding A+ (95-100)
Student: <ul style="list-style-type: none"> • has difficulty identifying and describing basic musical forms • cannot adequately explain the need for form in music 	Student will: <ul style="list-style-type: none"> • demonstrate attentive music listening skills • recognize and describe simple musical forms such as binary and ternary • explain with example the need for form in music e.g. variety and unity • explain the connection between new and returning musical ideas and themes in known composition 	in addition: <ul style="list-style-type: none"> • recognize and describe longer musical forms such as theme and variation, rondo, and minuet and trio • explain the connections between new and returning musical ideas and in composition previously not studied 	in addition: <ul style="list-style-type: none"> • compare and analyze musical forms • identify and describe more complex musical forms such as fugue and sonata forms

PERCEIVING, REFLECTING, RESPONDING

Outcome:

MU 8 Demonstrate critical listening skills

Elaboration:

The ability to be a focused and knowledgeable listener is important. Increased perception leads to deeper, more subtle responses to music, both in listening and in playing.

A review of the resources of music (time, sound, silence) and the elements (pitch – vertical and horizontal, timbre, texture, dynamics, etc.) followed by examination of a variety of music will enable students to understand how composers manipulate the elements for expressive effect. It is important to use examples of many types of music.

Students will:

- 9.1 identify the musical elements in a piece
- 9.2 compare and contrast musical elements in and between pieces
- 9.3 explain how musical elements work together to create musical expressiveness
- 9.4 demonstrate the correct use of basic musical terminology as required for compositions studied, performed and listened to

Marginal D (50-59)	Acceptable C (60-74)	Good B (75-84)	Very Good A (85-94) Outstanding A+ (95-100)
Student: <ul style="list-style-type: none"> • may have some difficulty identifying musical elements 	Student will: <ul style="list-style-type: none"> • identify, describe and contrast fairly obvious musical elements using appropriate music terminology • compare and contrast basic musical elements in a single piece and between compositions 	in addition: <ul style="list-style-type: none"> • identify musical elements and explain how their combination creates expressive effect 	in addition: <ul style="list-style-type: none"> • identify the subtle use of musical elements demonstrating analytical skills and deeper understanding

PERCEIVING, REFLECTING, RESPONDING**Outcome:**

MU 9 <u>Justify responses to musical experiences</u>
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Elaboration:

As students proceed through the program, they should keep a record of music they have studied. They should also be encouraged to record their responses to music both emotionally (how it felt to them) and intellectually (their understanding of the music). Regular exposure and reflection will result in a broader acceptance of a variety of music, an increased awareness of the importance of music as a means of human expression, and a greater understanding of their own personal response to music.

Students will:

- 9.1 describe how responses to music are personal
- 9.2 explain that response is affected by prior experience and knowledge
- 9.3 explain how the creation of and response to music is both intellectual and emotional PE 6.8
- 9.4 describe how composers manipulate the elements of music to evoke a response VA 3.1

Marginal D (50-59)	Acceptable C (60-74)	Good B (75-84)	Very Good A (85-94) Outstanding A+ (95-100)
Student: <ul style="list-style-type: none"> • describe music using limited criteria 	Student will: <ul style="list-style-type: none"> • give examples of how responses are affected by prior experience and knowledge 	in addition: <ul style="list-style-type: none"> • explain how the creation of and response to music is both intellectual and emotional 	in addition: <ul style="list-style-type: none"> • describe how composers manipulate the elements of music to evoke a response

GRADES 11 AND 12 MUSIC ELECTIVES

(All listed music courses are eligible for credit (1) in the Fine Arts / Life Role Development (sometimes called Personal Development Cluster))

Music 111 /2 (2000)	<ul style="list-style-type: none"> - Course Code EAMUB1 or EAMUB2 - Catalogue of Instructional Materials code 842950CG - Course Description: The course consists of three major outcomes that require students to demonstrate achievement in performing music, in the application of theoretical and aural skills and concepts, and, in understanding music in a historical context. The course lists a series of performance indicators that will assist in determining the course level. Music 111/2 is designed to articulate with Music 122. <p>Note: Students entering Music 111/2 will normally have taken at least 90 hours or more of music study in grades 9/10.</p>
Music 113 (1993)	<ul style="list-style-type: none"> - Course Code EAMUB3 - Catalogue of Instructional Materials code 842920CG - Course Description: Music 113 is designed for students who wish to continue their musical studies on guitar, keyboards or beginning band. Students are required to demonstrate increased playing skills and an understanding of basic musical structures.
Music 120 (2000)	<ul style="list-style-type: none"> - Course Code EAMVCO - Catalogue of Instructional Materials code 842980CG - Course Description: The course is designed to encourage research, presentations, discussion and music learning in and about a variety of different world music. The course is modular in design requiring the study of one of the following two modules: <ol style="list-style-type: none"> 1) Traditional Music of Canada's Peoples; or 2) Music in the Atlantic Provinces <p>In addition students must choose at least three of the other world music modules. In keeping with the intent of the regional work in art curriculum, the course addresses issues in creating, making and presenting music, understanding connections among time, places and community, and perceiving, reflecting and responding to music.</p>
Music 122 (1994)	<ul style="list-style-type: none"> - Course Code EAMUC2 - Catalogue of Instructional Materials code 842910CG - Course Description: The Music 122 course is designed for the advanced and serious student of music who wishes to pursue the subject as an avocation or who may be interested in further studies at the post-secondary level. The course assumes an advanced level of musical literacy, good aural skills, a sound theoretical background, knowledge of historical styles and forms and an interest in improving upon and expanding areas of musical knowledge and expertise. - Under normal circumstances, students enter Music 122 by successfully completing Music 111/2. In circumstances where a teacher provides a recommendation, a student may enter Music 122 after successfully completing Music 113. In rare situations, schools might not be able to provide Music 111/2 or Music 113 every year. Consequently, it is conceivable a student might not be able to enroll in a grade 11 music course prior to taking Music 122. In such cases, a student who has studied music privately may choose to use the "Challenge for Credit" mechanism to earn a grade 11 music credit. This would result in an additional high school credit. Alternatively, the student can demonstrate a competency level equivalent to the Royal Canadian Conservatory of Music grade 6 practical and grade 2 theory, to earn a direct placement in Music 122. In this situation, the student would not earn a grade 11 music credit.
Fine Arts 110 (1991)	<ul style="list-style-type: none"> - Course code EAFAB0 - Catalogue of Instructional Materials code 842980CG - Course Description: This course is an overview to the arts in general. The emphasis is not on performance or production, but on understanding how to perceive the expressiveness in various art forms, particularly visual art, music and drama.

Core (required) and supplementary listings of materials for the above courses may be found in the Catalogue of Instructional Resources in the white and yellow sections respectively under the heading Music – High School. All schools should have copies of this document which is updated yearly and all music teachers should have access to the listed materials.

ASSESSING STUDENT LEARNING IN THE MUSIC CLASSROOM

Using a variety of Assessment Strategies

The assessment program should reflect the full range of student learning in music and involve the use of a variety of information gathering strategies which allow teachers to address students' diverse backgrounds, learning styles and needs, and allow students a variety of opportunities to demonstrate their learning.

The variety of assessment strategies should

- enable teachers to assess and describe student performance across the curriculum
- provide information about how students learn as well as what they learn
- take into consideration students' abilities both to learn and to apply their learning
- enable teachers to observe overall performance
- provide multiple indicators of student performance
- reflect curriculum, balance and emphasis
- reflect that experimentation, risk taking and creativity are valued
- enable students to discover their own interests, strengths and weaknesses
- engage students in assessing, reflecting upon and improving their own learning
- encourage students to take responsibility for their own growth
- engage students in assessing their own and others' skills in cooperative and collaborative projects
- allow for description of students' progress in terms of increased control, depth of understanding and ability to work independently.

SPECIFIC STRATEGIES

Anecdotal Records

Observations of students can serve as a record of how and what they are learning. Comments, questions and observations might be noted in a log or notebook, on index cards or adhesive memo notes while students are engaged in authentic learning experiences, for example

- during practices or specific workshops
- as students in a group on a task that requires collaboration
- when they participate in performances or exhibitions
- during interviews and conferences

It is important that teachers take the time necessary and use effective techniques for recording and analyzing anecdotal notes. Effective techniques of analyzing anecdotal records include making references from the notes, looking for developmental trends or patterns and identifying both strengths and weaknesses in learning and teaching. Anecdotal records should lead to interpretation and explanations of patterns of learning which emerge over time. Gathering, recording and reflecting on anecdotal comments based on systematic observations of students' learning and language processes yield rich information for making judgments or decisions.

Checklists

Developing checklists to use in conjunction with other assessment strategies (such as anecdotal comments) gives teachers a useful strategy for

- clarifying precisely what behaviors are indicative of successful learning in a given context.
- focussing observations
- recording whether or not a particular characteristic is present

- providing consistency from one observation to the next
- documenting changes over times

Checklists are particularly helpful when they are designed to meet the needs of specific students. Students' participation in developing checklists helps them to learn what is valued in a particular learning context and to take ownership of their own learning. Such checklists can be developed to provide; for example,

- a list of expectations for artistic development
- an overview of music-related interests
- an overview of the processes and strategies students use at various stages in developing a finished product
- a list of specific revising strategies and skills
- information on levels of attachment
- a summary of portfolio information
- a summary of demonstrated skills
- self and peer assessment tools

Checklists are also helpful for program evaluation and planning. By providing visual records of students' learning experiences and achievements, checklists can help teachers to identify

- strengths and deficiencies in the instructional program
- areas to stress in coming weeks
- topics for discussion with other teachers or further professional exploration

Conferences and Interviews

Conferences and interviews with students are valuable sources of information on students' artistic processes, attitudes and work habits. Conferences and interviews also provide students with immediate and personal feedback and give teachers an opportunity to recommend new directions, shifts of emphasis and particular activities and materials and also to give reasons for those recommendations.

Conferences are an effective strategy for assessing, describing and commenting on;

- artistic processes and strategies
- journals and logs
- traits and trends in the student's products
- the role the student takes in group
- progress to date
- current work
- the student's goals for future work
- work and study habits
- the student's willingness to take risks

Teachers may find it helpful to use checklists, questions, guides and/or logs to focus and guide conferences, interviews and record keeping.

Observation

Observing students as music learners and users in the classroom and other learning environments provides multiple opportunities for informal assessment. Planning should allow for record keeping on observations of each student in various learning situations throughout the year. Observation is a powerful source of information.

- it is grounded in authentic, contextualized experiences
- it captures descriptive, longitudinal data to use for comparison over time
- it can assess developmental characteristics

Systematic, ongoing observation provides information about students'

- thinking processes
- oral work
- work habits
- persistence
- participation
- feeling about themselves as learners and users
- attitudes toward music
- specific areas of strength and weakness
- preferred learning style
- social development (e.g., ability to work collaboratively and cooperatively)
- development and understanding of musical processes
- development of a value system

A variety of records keeping systems may be used for organizing observations, including anecdotal records and checklists. Careful record keeping is important both for responding to the needs and development of individual students and for communicating with parents. Teachers may find it helpful to supplement observations with audio and videotapes and to use those tapes for sharing information about a student's learning with parents.

Performance Assessment

Performance assessment allows teachers to directly observe students' application of what they know and are able to do. Performance assessment in music focuses on the process as well as the product. It involves,

- presenting students with a task or challenge
- observing what students do and say, watching for selected particular characteristics, making anecdotal records
- interviewing students during or after the task
- developing and applying criteria to assess student performance (using scoring tools such as rubrics, rating scales, task-specific guides)
- examining what they produce and applying criteria to assess what they actually know and can do
- identifying future instructional and learning needs

Observations of a student's classroom performance and completion of tasks, together with student-teacher reflection on the learning involved, can provide specific information for assessment of programs which can be used by teachers to design instruction and by students to improve, reinforce and extend their learning.

Performance assessment gives information about a student's ability to

- use concepts, skills and processes
- raise questions
- reason logically
- think flexibly and creatively, changing strategies when a particular approach does not work
- actively accomplish complex and significant tasks
- use prior knowledge, recent learning and relevant skills, strategies and processes
- work with partners or in small or large groups
- persist, concentrate and work independently

Questioning

Effective questioning allows teachers to identify what the student knows and what the student needs to learn.

Effective high-level, open-ended questions challenge students to use cognitively complex skills – to think.

Open-ended questions require students to respond to questions for which a variety of successful responses are possible. The answers to open-ended questions give information about a student's ability to

- organize and interpret information
- make generalizations
- clarify and express their own thinking
- understand concepts
- demonstrate originality and creativity

Questionnaires, Inventories and Surveys

Well-designed questionnaires, inventories and surveys reveal students' feelings and attitudes toward different aspects of music. Information gathered through well-designed surveys can, for example, help teachers to

- tap students' habits, interests and attitudes
- build on students' strengths and expand their interests
- elicit students' perceptions about their learning

Rating Scale and Analytic Scale

Rating scales indicate a measure of accomplishment and enable teachers and students to assess a wide range of learning experiences by noting the frequency or quality of a particular behavior. Once the criteria for evaluation have been determined, qualitative judgments can be made about identified aspects of the learning. Rating scales can be developed, for example, to assess

- specific products such as a musical composition, a role playing activity or an art project
- specific learning outcomes
- participation in and contribution to small group learning

- use of appropriate language and terminology
- problem solving skills and strategies

It is helpful for students to contribute to the development of rating scales, particularly when the scales are used for self-assessment or peer feedback. Analytic scales can be used to assess a variety of learning outcomes and products. Analytic scales may be used by teachers to establish and communicate the criteria used for assigning interim or final grades.

Developing analytic scales involves

- determining the criteria by which the learning will be assessed
- weighting each criteria to reflect its importance (in terms of what is valued or what has been emphasized in the learning or performance task)
- identifying or describing various levels of achievement or performance for each criteria

It is important that students understand what criteria and weighting will be used to evaluate their work and it is desirable that they collaborate with the teacher in the process of setting and weighting these criteria.

Self Assessment

In the process of learning, students need various forms of feedback about their work from their teacher and their peers. However, students learn best when they have frequent opportunities to assess their own learning and performance. Student self-assessment promotes the development of

- metacognitive ability (the ability to reflect critically on one's own reasoning)
- ownership of learning
- independence of thought

Enhancing students' abilities to assess their own progress is an important goal of assessment in music. Students need frequent opportunities to reflect on what they know and can do and what they need to learn next. When students are engaged in applying criteria for self-assessment (and for peer-assessment) they begin to internalize elements of quality and performance standards that can lead to significant improvement in the quality of their work and learning.

Self-assessment strategies include the use of

- questionnaires, e.g., following a collaborative activity or project to determine how well the group functioned as a team and how well the individual student participated and contributed to the effectiveness of the process/ product
- learning logs/journals
- periodic reflections and group discussions to identify ways in which students have demonstrated progress toward achievement of learning outcomes
- peer feedback, giving constructive comments on one another's work helps students develop standards for their own performance
- student-teacher interviews and conferences
- collaborative planning and goal setting involving students in identifying their own strengths and weaknesses, forming options for the future learning experiences and making decisions about what they will do to meet their learning goals

Teachers can use student self-assessments to determine

- whether there is change and growth in the students' attitudes, understanding and achievement
- whether students' beliefs about their performance correspond to actual performance
- whether the students and the teacher have similar views of expectations and criteria for assessment

Student Folders and Portfolios

Collections and selections of student work represent rich sources of authentic information on

- what strategies the student uses
- the level of skill development
- the best work the student can produce
- the student's growth as a learner

The student folder is a collection of student work, which might include; in music, compositions, arrangements, recordings, record of performances and music work related to other subjects.

The portfolio is a selection of student work. Schools and teachers may do many different things with portfolios, depending on their purpose and the coordination of portfolios with other activities for learning, assessment and evaluation. Portfolios may, for example, be very selective and contain only one kind of work or only certain samples of work. Portfolios may contain items the student and perhaps also the teacher consider representative of the best the student can produce. The process of selection of a student's best efforts can in itself be a very valuable experience. This process should involve students in reflecting on their progress and achievement in reference to specific learning goals.

In responding to and assessing student artistic products, teachers should consider appropriate comments and assessment criteria in terms of the nature and requirements of the task, its purpose and its intended audience.

Aspects to assess/ respond to might include

- clarity (of meaning)
- content (ideas, artistic evaluation)
- organization
- use of appropriate form and style (to use a particular audience or a specific purpose)
- choice of medium (media)
- use of musical structures for clear communication
- presentation
- range of topics selected
- technical and expressive qualities

Tests

Testing is only one means of collecting assessment data: a test measures achievement at a specific point in time. Tests play a minor role in the total assessment program and should be used in appropriate balance with other assessment practices to ensure that students have frequent and varied opportunities to demonstrate their level of performance in relation to curriculum outcomes.

Tests should be designed to encourage thinking and problem solving rather than memorization and recall of factual information. Test items signal what the teacher considers to be important in the course content. Questions on tests should be framed so that they are relevant, clear and specific. As with other assessment procedures, teachers should refer to curriculum outcomes in developing text terms. For example, selected response formats (multiple choice, true/false, matching) have limitation in measuring learning outcomes in music. Instead of assessing the application of skill, strategies and processes in meaningful situations, selected response items tend to assess knowledge of factual information and the application of basic skills in isolated, decontextualized ways.

PROGRAM AND SYSTEM EVALUATION

The results of student achievement can be used to varying degrees for program and system evaluation. External assessment results, however, are more comparable across various groups and are therefore more commonly the basis for these types of evaluations.

In essence, the main difference between student evaluation and program and system evaluation is in how the results are used. In program evaluation, marks or scores for individual students are not the primary focus of the assessment: it is the effectiveness of the program that is evaluated and the results are used to show the extent to which the many outcomes of the program are achieved.

When results are used for system evaluation, the focus is on how the various levels and groups within the system, such as classrooms, schools, district and so on, are achieving the intended outcomes. In many ways student and program evaluation are very much the same in that both emphasize obtaining student information concerning their conceptual understanding, their ability to use knowledge and reason to solve problems and their ability to communicate effectively.

FACILITIES, EQUIPMENT AND RESOURCES

Curriculum Music Programs (grades 9/10 and 11/12 Electives)

Facilities

The music education program should take place in an environment that supports music learning and has the equipment, instruments and budget to meet the needs of the students it serves.

The music area should provide sufficient room for instrumental, vocal, keyboard and other musical resources. One of the rooms should be able to accommodate the school's largest ensemble. All the rooms must be well illuminated, properly vented and acoustically treated.

In many instances instruction in high school music credit courses will take place in the school's music room – a room which has been designed with large performing groups in mind. Music for grades 9/10 and grades 11/12 (as distinct from extra-curricular ensembles) may be accommodated in a facility with the following characteristics

- larger than regular classroom size (to accommodate music stands, sound system including C.D. player, piano, regular desks for written works, computer area)
- proper acoustical treatment including sound isolation from other classrooms
- lockable storage space for instruments, texts, records, tapes and repertoire library
- openable windows and adequate climate control and ventilation
- 2 or 3 separate sound-treated rooms for solo, small ensemble practice
- a deep stainless steel sink with hot and cold water for cleaning instruments
- music lined and regular chalk boards
- a music library area
- an office with telephone, computer and internet access
- wide door to allow for large instruments

Since large performing groups are typically part of the overall school music program, a performance area should be close at hand.

Advice on specifications for a music facility can be found in the [Planning Guide for School Building and Facilities](#). If students are required to play an instrument as part of the curriculum, the instrument must be supplied by the school or school district. If students choose to join an extra-curricular instrumental performance group, suggestions for the supply of instruments are

- user fees on school or district owned instruments
- student purchase (a serious consideration if the student intends to take credit music for 3 years)

Students are responsible for the care and maintenance of the instruments, regardless of owner. Students and/or the school should consider insurance.

Resources and Equipment

Music programs should provide a library of music for various performing groups. The library should include music repertoire from a wide range of styles, for solo performances, small and large ensembles. The library should also include self-instructional materials, and supplementary print material. New titles for each type of performing group should be added each year.

- The music technology will include a cluster of computers, printer, CD burner, MIDI products and appropriate music software.
- Method books, texts books and a variety of resource materials must be available in sufficient quantities for all students.
- Where a piano keyboard program exists, each child will have access to an instrument in good playing condition. These instruments may be supplied by the school district, the school, rented or leased.

Computer Software Programs (2001)

E = Easy

I = Intermediate

A = Advanced

Level	Program	Platform	Publisher
E-I	Music Ace 1 & 2	Win/Mac	Harmonic Vision
E-I	Pianoworks	Mac only	Musicware
I-A	Band-in-a-box	Win/Mac	PG Music
I	Echos	Win/Mac	Electronic Courseware Systems
E-I	Essentials of Music	Win/Mac	Alfred
E-I	Keyboard Tutor	Win/Mac	Electronic Courseware Systems
E-A	Music Lessons	Win/Mac	Mibac
I-A	Practical Music	Mac only	Arts Nova
A	Functional Harmony	Win/Mac	Electronic Courseware Systems
E-I	Keyboard Kapers	Win/Mac	Electronic Courseware Systems
I	Keyboard Chords	Win/Mac	Electronic Courseware Systems
I-A	Keyboard Arpeggios	Win/Mac	Electronic Courseware Systems
E-I	Keyboard Blues	Win/Mac	Electronic Courseware Systems
I-A	Time Sketch Piano	Win/Mac	Electronic Courseware Systems
A	Music composer quiz	Win/Mac	Electronic Courseware Systems
A	Music composer	Win/Mac	Electronic Courseware Systems

GUIDELINES FOR THE SELECTION AND USE OF MUSIC

The study and performance of repertoire is an important component of the high school music program; therefore, students should be exposed to as wide a range of styles, forms, musical expression and performing media as possible. The following criteria will assist in the selection of appropriate repertoire

Medium:

- an appropriate balance between a variety of media, singing, and different instruments
- an appropriate level of performing difficulty
- instrumentation/ voicing appropriate to class composition

Style:

- a variety of different eras
- representative of different styles
- representative of different forms
- a variety of emotions and expression
- canadian music
- multi-cultural music

Music components:

- repertoire with interesting melodies, harmonies, rhythm, dynamics and textures
- opportunities for solos and small ensembles
- repertoire from which theory and ear training skills and concepts can be extrapolated
- music that is related to and reinforces listening, composing and historical components
- repertoire that offers opportunities to practice choral and/or instrumental sight reading

EXTRA-CURRICULAR MUSIC

In many schools extra-curricular ensembles – choirs, band, stage band, musical production, recorder ensemble, strings (violins or ukuleles etc.) offer an exciting and worthwhile opportunity for students’ musical and social growth. These offerings should be the result of the school music curriculum which is designed for all students – and not a substitute for it. Conversely the outcomes of the 9/10 program and the classes at 11/12 cannot be achieved through instrumental classes being the sole focus of instructional time.

For those schools that wish to develop a dynamic and well-supported extra-curricular music program the following is offered as a counsel of perfection.

- rehearsal rooms for band, orchestra and choral ensembles. The room should be a minimum of 1,800 to 2,500 square feet (30-35 sq. ft. per instrumentalist) with a ceiling height of 15 feet.
- practice areas 35-40 square feet (1 person), 55 – 60 square feet (2 people)
- storage areas 600 – 800 square feet
- office 100 – 200 square feet
- music library 150 – 200 square feet
- electric keyboard lab 1905 square feet. 750 square feet for classroom work (33 desks) and 1155 square feet for workstations (33 units, 35 square feet per unit). The keyboard lab will require many electrical outlets with surge control. Performance areas (auditoriums and multi-purpose rooms for concert)

Instrumental programs should be equipped with

- heavy-duty music stands
- chairs designed for music classes which will support correct posture
- two double basses
- c piccolo
- oboe and bassoon
- e-flat clarinet and two bass clarinets
- soprano saxophone, two alto saxophones, two tenor saxophones and two baritone saxophones
- four French horns, two baritone horns, one bass trombone and three tubas
- two concert snare drums, double-tension concert bass drum, crash cymbals, suspended cymbals, three to four pedal timpani, chimes, xylophone, marimba, vibraphone, orchestra bells, trap drum set, gong, temple blocks. Tambourine, triangles, assorted percussion equipment and assortment of mallets, and a movable percussion cabinet
- conductor’s podium and stand
- shelving to store music folders
- electric piano (88 keys)
- piano, guitar and bass guitar amplifiers

An annual budget should be provided for the repair and maintenance of instruments and equipment that is equal to at least 5% of the current replacement value of the total inventory of the instruments and equipment.