



Music 122

August 2019

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1. Introduction

1.1 Mission and Vision of Educational System

The New Brunswick Department of Education and Early Childhood Development is dedicated to providing the best public education system possible, where all students have a chance to achieve their academic best. The mission statement for New Brunswick schools is:

“To have each student develop the attributes needed to be a lifelong learner, to achieve personal fulfillment and to contribute to a productive, just and democratic society.”

1.2 New Brunswick Global Competencies (February, 2018)

New Brunswick Global Competencies provide a consistent vision for the development of a coherent and relevant curriculum. The statements offer students clear goals and a powerful rationale for school work. They help ensure that provincial education systems’ missions are met by design and intention. The New Brunswick Global Competencies statements are supported by curriculum outcomes.

New Brunswick Global Competencies are statements describing the knowledge, skills and attitudes expected of all students who graduate high school. Achievement of the New Brunswick Global Competencies prepares students to continue to learn throughout their lives. These Competencies describe expectations not in terms of individual school subjects but in terms of knowledge, skills and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject boundaries if they are to be ready to meet the shifting and ongoing demands of life, work and study today and in the future.

See Appendix 6.1 for full details.

2. Pedagogical Components

2.1 Pedagogical Guidelines

Diverse Cultural Perspectives

It is important for teachers to recognize and honour the variety of cultures and experiences from which students are approaching their education and the world. It is also important for teachers to recognize their own biases and be careful not to assume levels of physical, social or academic competencies based on gender, culture, or socio-economic status.

Each student's culture will be unique, influenced by their community and family values, beliefs, and ways of viewing the world. Traditional Indigenous culture views the world in a much more holistic way than the dominant culture. Disciplines are taught as connected to one another in a practical context, and learning takes place through active participation, oral communication and experiences. Newcomer students may also be a source of alternate world views and cultural understandings. Cultural variation may arise from the differences between urban, rural and isolated communities. It may also arise from the different value that families may place on academics or athletics, books or media, theoretical or practical skills, or on community and church. Providing a variety of teaching and assessment strategies to build on diversity will provide an opportunity to enrich learning experiences for all students.

Universal Design for Learning

Universal Design for Learning is a “framework for guiding educational practice that provides flexibility in the ways information is presented, in the ways students respond or demonstrate knowledge and skills, and in the ways students are engaged. It also “...reduces barriers in instruction, provides appropriate accommodations, supports, and challenges, and maintains high achievement expectations for all students, including students with disabilities and students who are limited English proficient.” (CAST, 2011).

In an effort to build on the established practice of differentiation in education, the Department of Education and Early Childhood Development supports *Universal Design for Learning* for all students. New Brunswick curricula are created with universal design for learning principles in mind. Outcomes are written so that students may access and represent their learning in a variety of ways, through a variety of modes. Three tenets of universal design inform the design of this curriculum. Teachers are encouraged to follow these principles as they plan and evaluate learning experiences for their students:

- Multiple means of representation: provide diverse learners options for acquiring information and knowledge
- Multiple means of action and expression: provide learners options for demonstrating what they know
- Multiple means of engagement: tap into learners' interests, offer appropriate challenges, and increase motivation

For further information on *Universal Design for Learning*, view online information at the CAST website, download the UDL reference handout, or refer to the appendices section of this document.

UDL is neither curriculum nor a checklist. If it were either one of those things, it would oversimplify the act and professionalism of teaching. As an educator, you have taken courses in pedagogy, classroom management, and theory. You have a collection of tools, resources, and strategies you have learned recently or over the years. The structure of UDL guides you to actively, attentively, and purposely pull from that collection. It also asks you to possibly think differently. The Difference: Because UDL is a framework versus a curriculum, teachers are in full control in designing the learning environment and lessons (p. 4, *Design and Deliver*).

Loui Lord Nelson (2014) suggests the following reflective questions to support planning (p. 134):

When I plan my lessons do I:

- Have a clear goal?
- Know how I am going to measure whether students have met the goal?
- Create activities and assignments that guide students toward the lesson goal?
- Create lessons and activities designed with options mentioned under the three principles of Engagement, Representation and Action and Expression?
- Create assessments directly related to the lesson's goal?
- Create assessments designed with the options listed under Action and Expression?
- Use a variety of tools and resources to create my lesson plans?

Nelson makes the following recommendation:

Start small. Choose one focus within the framework. Choose one focus within your practice. Enlist the involvement of other teachers, and talk with each other about your experiences. Trade suggestions. Share experiences. Share successes. Watch for change. (p. 136)

The curriculum has been created to support the design of learning environments and lesson plans that meet the needs of all learners. Specific examples to support Universal Design for Learning for this curriculum can be found in the appendices. The Planning for All Learners Framework will guide and inspire daily planning.

English as an Additional Language-Curriculum

Being the only official bilingual province, New Brunswick offers the opportunity for students to be educated in English and/or French through our public education system. The NB Department of Education and Early Childhood Development (EECD) provides leadership from K-12 to assist educators and many stakeholders in supporting newcomers to New Brunswick.

English language learners have opportunities to receive a range of instructional support to improve their English language proficiency through an inclusive learning environment. EECD, in partnership with the educational and wider communities offer a solid, quality education to families with school-aged children.

Assessment Practices

Assessment is the systematic gathering of information about what students know and are able to do. Student performance is assessed using the information collected throughout the learning cycle. Teachers use their professional skills, insight, knowledge, and specific criteria to determine student performance in relation to learning outcomes. Assessment is more effective if it is ongoing, participatory (formative assessment), rather than reserved for the end of a period of learning to determine a mark (summative evaluation). Each type of assessment has a different purpose, but all should be used to inform decisions regarding teaching and learning. Classroom assessment practices should be “balanced” (i.e., include both types), but the emphasis needs to be placed on ongoing formative assessment.

Evidence of learning needs to be collected from a variety of sources throughout the year. Some examples of assessment practices include:

Questioning	Projects and Investigations
Observation	Checklists/Rubrics
Conferences	Responses to texts
Demonstrations	Reflective Journals
Presentations	Self and peer assessment
Role Plays	Career Portfolios
Technology Application	Projects and Investigations

Formative Assessment

Research indicates that students benefit most when assessment is ongoing and is used in the promotion of learning (Stiggins, 2008). Formative assessment is a teaching and learning process that is frequent and interactive. A key component of formative assessment is providing ongoing feedback to learners on their understanding and progress. Throughout the process adjustments are made to teaching and learning.

Students should be encouraged to monitor their own progress through goal setting, co-constructing criteria and other self-and peer-assessment strategies. As students become more involved in the assessment process, they are more engaged and motivated in their learning.

Additional details can be found in the [Formative Assessment](#) document.

Summative Assessment

Summative evaluation is used to inform the overall achievement for a reporting period for a course of study. Rubrics are recommended to assist in this process. Sample rubrics templates are referenced in this document, acknowledging teachers may have alternative measures they will apply to evaluate student progress.

For further reading in the area of assessment and evaluation, visit the Department of Education and Early Childhood Development's Assessment and Evaluation site [here](#).

Cross-Curricular Literacy

Literacy occurs across learning contexts and within all subject areas. Opportunities to speak and listen, read and view, and write and represent are present every day -in and out of school. All New Brunswick curricula include references to literacy practices and materials are available to embed explicit strategies for strengthening comprehension and to help teachers strengthen their students' reading skills.

Key documents that highlight specific cross- curricular strategies include: [K – 2 Literacy Look Fors](#), [3 – 5 Literacy Look Fors](#), [Cross-Curricular Look Fors \(Grades 6-12\)](#), and [Cross Curricular Reading Tools](#). These documents describe learning environments and key strategies that support cross-curricular literacy practices.

3. Subject Specific Guidelines

3.1 Rationale

Music 122 is a course designed for any student interested in advanced music studies. The course assumes an advanced level of music literacy, good aural skills, a sound theoretical background, knowledge of historical styles and forms and an interest in improving upon and expanding these areas of music knowledge and expertise.

3.2 Course Description

Music 122 is a performance based course designed to encourage students to develop their musical skills through exposure to a variety of musical challenges and problems requiring creative and higher order thinking skills.

Students will be required to work individually, independently, in small groups and in larger ensembles.

Projects and research activities are encouraged to be activity based experiential learning. Students are encouraged to assume a large responsibility for their learning.

Students will be exposed to a wide range of music for purposes of analysis, listening, historical research and performance. Students may be required to work outside the music classroom (Individual/ensemble practice, local concerts, studio rehearsal, etc.) as the manifestations of musical activities are many and varied. It is hoped that students will experience many of these opportunities.

3.3 Curriculum Organizers and Outcomes

Curriculum Organizers

Music 122 curriculum has been divided into two strands. Each strand consists of several prescribed learning outcomes that share a common focus.

1. Performing & Creating
2. Developing Literacy Skills in Music

Outcomes

The New Brunswick Curriculum is stated in terms of general learning outcomes, specific learning outcomes and achievement indicators.

General Curriculum Outcomes (**GCOs**) are overarching statements about what students are expected to learn in each strand.

1. Performing & Creating

Students will demonstrate technical skill and musical expression through performance of appropriate repertoire and creation of original music and/or arrangements in a variety of forms.

2. Developing Literacy Skills in Music

Students will synthesize theoretical concepts of music.

Specific Curriculum Outcomes (**SCOs**) are statements that identify specific concepts and related skills underpinned by the understanding and knowledge attained by students as required for a given grade.

Guidelines for implementation and delivery of the curriculum

Music 122 is an elective course for learners with a special interest in music accompanied by a high level of skill. It is therefore suggested the course be offered with the following conditions:

- Students should have successfully completed Music 112 prior to beginning this course; however, students may apply to the teacher with evidence of private study and/or appropriate level of proficiency.
- The content of this course requires a teacher knowledgeable in a variety of performance and composition genres. It is therefore recommended the course be facilitated by a music specialist, with expertise in choral, instrumental, music theory and ear training methodologies, wherever possible.
- Given the diversity of, and access to, technology and instrumentation, this curriculum is designed to be flexible in its approach. Where one teacher may approach outcomes through the study of piano, another may decide to focus on guitar, voice or composition. It is important to note that regardless of the approach, students will need to have access to a variety of choices in instrumentation and composition tools.
- Student choice for curriculum completion is important. While some students may plan on a post-secondary study or a career in performance, others may consider music making as lifelong learning. It is highly recommended all students complete the outcomes and supplement learning with **at least** one Personal Learning Project. (*Examples of Personal Learning Projects are offered in Appendix 6.3.*) Projects should be selected with the input and guidance of the music specialist and can be completed individually, as a small group or as a class.

Learning Outcomes Summary Chart

Performing & Creating

GCO 1	Students will demonstrate technical skill and musical expression through performance of appropriate repertoire and will create original music and/or arrangements in a variety of forms.
SCO 1.1	Students will pursue regular and progressive practice habits.
SCO 1.2	Students will apply technical skills through performance.
SCO 1.3	Students will compose music which represents a broad range of thoughts, images and feelings.
SCO 1.4	Students will assemble portfolios of performance repertoire and composition according to individual proficiency and goals.

Developing Literacy Skills in Music

GCO 2	Students will synthesize theoretical concepts of music.
SCO 2.1	Students will apply sight reading skills with fluency appropriate to proficiency level.
SCO 2.2	Students will demonstrate aural skills appropriate to proficiency to enhance analysis of melody, harmony and rhythm.
SCO 2.3	Students will interpret the elements of music as they appear in various forms of musical notation.

4. Learning Outcomes

Performing & Creating

GCO 1	Students will demonstrate technical skill and musical expression through performance of appropriate repertoire and will create original music and/or arrangements in a variety of forms.
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SCO 1.1	Students will pursue regular and progressive practice habits.
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Concepts and Content	Achievement Indicators
<ul style="list-style-type: none"> • Develop and maintain a practice plan: <ul style="list-style-type: none"> ○ appropriate to the voice/instrument and level of proficiency ○ to set and meet short and long term goals for development of repertoire and performance skills • Model healthy practice habits in and outside the classroom 	<ul style="list-style-type: none"> • Maintain practice journal/record including time, skills mastered, etc. • Reflect on the correlation between practice and progress • Participate in extra-curricular ensembles and community ensembles (where appropriate) • Participate in regular conferences with teacher to express success and challenges encountered in rehearsal

Resources

<p>Rubrics/Templates:</p> <p><u>Individual Practice Journal</u></p>	<p>Websites:</p> <p><u>The Musician's Way</u></p> <p><u>Online Practice Record</u></p>	<p>Documents/Articles/Books:</p> <p><u>10 Easy Ways to Optimize your Music Practice</u></p> <p><u>Great Performances Start Within</u></p> <p>Video:</p> <p>YouTube: Breathing Gym series (P. Sheridan and S. Pilafian)</p>
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SCO 1.2	Students will apply technical skills through performance.	
Concepts and Content	Achievement Indicators	
<ul style="list-style-type: none"> • Play/sing scales/arpeggios In a variety of keys appropriate to the instrument and to future goals (ex Post secondary music programs) • Demonstrate fluency and accuracy in technique • Develop expressive skills appropriate to the voice/instrument including: <ul style="list-style-type: none"> ○ Intonation ○ Articulations ○ Dynamics 	<ul style="list-style-type: none"> • Demonstrate proficiency through performance • Track progression over time • Integrate feedback from teacher and/or peers • Use audio/video recording for self-evaluation 	
Resources		
Rubrics/Templates: All HS Major and Minor Scales Instrumental Music Performance Rubric	Websites: Rubistar	Documents/Articles/Books: Selected Resource Materials

SCO 1.3	Students will compose music which aims to represent a broad range of thoughts, images, and feelings.	
Concepts and Content		Achievement Indicators
<ul style="list-style-type: none"> • Forms (or lack of form) ABA, 12 bar blues, theme and variation, aleatoric, through-composed, atonal, etc. • The creative process and techniques for generating, organizing, revising and presenting music • Non-traditional notation and graphic scores • Basic understanding of copyright issues when using others material in creating 'original' content? • Techniques for developing a defense with the work of others 		<ul style="list-style-type: none"> • Compose using a variety of traditional and modern forms • Compose with non-traditional notation • Create a melody and harmony to support a given lyric • Explain basic copyright matters as it pertains to music making activities (use of looping techniques, mash-ups, etc.) • Perform at least one composition in a classroom and/or other public venue • Reflect on/revise compositions in response to constructive feedback from teachers and/or peers • Defend musical choices in composition by providing short concert notes for intended audience
Resources		
Rubrics/Templates:	Websites: Musical Futures	Documents/Articles/Books: Rensburg, A. J. (2014). <i>Music composition for teens: a graded first course; activities for listening, composing and performing</i> . San Bernardino, CA: CreateSpace Howard, J., & Bennett, R. (1990). <i>Learning to compose</i> . Cambridge: Cambridge University Press.

SCO 1.4	Students will assemble portfolios of performance repertoire and composition according to individual proficiency and goals.		
Concepts and Content		Achievement Indicators	
<ul style="list-style-type: none"> • Ongoing performance opportunities in class and/or within the community • Developing a performance portfolio including items such as: <ul style="list-style-type: none"> ▪ Video and/or audio recordings of performances ▪ a solo performance of either 10 minutes (approximately) or 2-3 pieces of increasing difficulty, ▪ a collection of ensemble work, ▪ Critiques/evaluations of performances (Peer, self and/or teacher) ▪ Other options as required • Production of a digital portfolio of compositional work including: <ul style="list-style-type: none"> ▪ Print ▪ Audio ▪ MP3 ▪ Others 		<ul style="list-style-type: none"> • Demonstrate leadership through selection, preparation, and presentation of repertoire • Make informed judgements while assessing current level of performance ability in consultation with teacher and (when appropriate) peers • Demonstrate appropriate interpretation and consistent progression of technical skills over the duration of the course • Perform music from different genres with appropriate interpretation and expression • Use technology (notation platforms) to compose and share various forms, styles and instrumentation • Record, mix and produce work for self and peer assessment and/or public consumption • Work with editing and/or publishing software to produce a portfolio of work 	
Resources			
Rubrics/Templates:	Websites:	Documents/Articles/Books:	
	Free Scores 8 Notes Musopen	Selected Repertoire Resource Watson, S. (2011). <i>Using technology to unlock musical creativity</i> . New York: Oxford University Press.	

[International Music Score Public Library](#)

[UltimateGuitar.com](#)

[SoundTrap.com](#)

[NoteFlight.com](#)

[MuseScore.org](#)

Software:

Sibelius

Finale

Audacity

GarageBand

FruityLoopsStudio

Freedman, B. (2014). *Teaching music through composition: a curriculum using technology*. Cary: Oxford University Press, USA.

Rudolph, T., & Frankel, J. (2009). *YouTube in music education*. New York: Hal Leonard Books.

Developing Literacy Skills in Music

GCO 2 Students will synthesize theoretical concepts of music.

SCO 2.1 Students will apply sight reading skills with appropriate fluency for proficiency level to enhance music literacy.

Concepts and Content		Achievement Indicators
<ul style="list-style-type: none">• Sight read pieces with a level of fluency appropriate to development• Apply previous knowledge to successfully navigate through a piece of music		<ul style="list-style-type: none">• Successfully navigate using SMARTS:<ul style="list-style-type: none">○ Sharps/flats (key signatures)○ Melody/pitch○ Articulation○ Rhythm○ Tempo○ Signs
Resources		
Rubrics/Templates:	Websites: Sight Reading Checklist	Documents/Articles/Books: Selected Resource Materials

SCO 2.2	Students will apply aural skills to enhance analysis of melody, harmony and rhythm.	
Concepts and Content	Achievement Indicators	
<ul style="list-style-type: none"> • Ascending intervals <ul style="list-style-type: none"> ○ Perfect ○ Major/Minor ○ Tritone ○ Chords ○ Major/Minor ○ Augmented/Diminished ○ Dominant 7th • Melodic & rhythmic dictation of varying meters, keys, and/or modes up to 8 bars 	<ul style="list-style-type: none"> • Demonstrate progress with melodic and rhythmic dictations through ongoing, frequent and documented assessments • Apply acquired skills to practice and/or performance • Differentiate intervals, chords, etc. in a context of live or recorded performances 	
Resources		
<p>Rubrics/Templates:</p> <p>Ear Training Tracker – Intervals</p> <p>Ear Training Tracker – Chords</p>	<p>Apps:</p> <p>Tenuto</p> <p>KaraJan Pro</p> <p>Websites:</p> <p>8notes.com</p> <p>Teoria.com</p> <p>MusicTheory.net</p> <p>Learnmusictheory.net</p> <p>Tonesavvy.com</p>	<p>Documents/Articles/Books:</p> <p>Selected Resource Materials</p> <p>Programs:</p> <p>Auralia (download free demo)</p>

SCO 2.3	Interpret the elements of music as they appear in various forms of musical notation.	
Concepts and Content	Achievement Indicators	
<ul style="list-style-type: none"> • Elements in music, including: Pitch, Rhythm, Harmony, Form, Expression, Texture, Timbre, Dynamic, Tempo, etc. • Examination of chord progressions, such as Bach Chorales and Jazz standards, for the purpose of experimenting with voice leading in composition. • Transpositions from varied keys and for a variety of instruments 	<ul style="list-style-type: none"> • Use proper terminology to describe elements in music • Explain the relationship between concert pitch and transposing instruments • Execute transpositions for a variety of transposing instruments 	
Resources		
Rubrics/Templates:	Apps: Theory Lessons Music Theory for Beginners Websites: Fun Music Company	Documents/Articles/Books: Selected Resource Materials

5. Bibliography

5.1 Common Content

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6. Appendices

6.1 New Brunswick Global Competencies

Critical Thinking and Problem-Solving	Innovation, Creativity, and Entrepreneurship	Self-Awareness and Self-Management
<ul style="list-style-type: none"> • Engages in an inquiry process to solve problems • Acquires, processes, interprets, synthesizes, and critically analyzes information to make informed decisions (i.e., critical and digital literacy) • Selects strategies, resources, and tools to support their learning, thinking, and problem-solving • Evaluates the effectiveness of their choices • Sees patterns, makes connections, and transfers their learning from one situation to another, including real-world applications • Analyzes the functions and interconnections of social, ecological, and economic systems • Constructs, relates and applies knowledge to all domains of life, such as school, home, work, friends, and community • Solves meaningful, real-life, and complex problems by taking concrete steps to address issues and design and manage projects • Formulates and expresses questions to further their understanding, thinking, and problem-solving 	<ul style="list-style-type: none"> • Displays curiosity, identifies opportunities for improvement and learning, and believes in their ability to improve • Views errors as part of the improvement process • Formulates and expresses insightful questions and opinions to generate novel ideas • Turns ideas into value for others by enhancing ideas or products to provide new-to-the-world or improved solutions to complex social, ecological, and economic problems or to meet a need in a community • Takes risks in their thinking and creating • Discovers through inquiry research, hypothesizing, and experimenting with new strategies or techniques • Seeks and makes use of feedback to clarify understanding, ideas, and products • Enhances concepts, ideas, or products through a creative process 	<ul style="list-style-type: none"> • Has self-efficacy, sees themselves as learners, and believes that they can make life better for themselves and others • Develops a positive identity, sense of self, and purpose from their personal and cultural qualities • Develops and identifies personal, educational, and career goals, opportunities, and pathways • Monitors their progress • Perseveres to overcome challenges • Adapts to change and is resilient in adverse situations • Aware of, manages, and expresses their emotions, thoughts, and actions in order to understand themselves and others • Manages their holistic well-being (e.g., mental, physical, and spiritual) • Accurately self-assesses their current level of understanding or proficiency • Advocates for support based on their strengths, needs, and how they learn best • Manages their time, environment, and attention, including their focus, concentration, and engagement

Collaboration	Communication	Sustainability and Global Citizenship
<ul style="list-style-type: none"> • Participates in teams by establishing positive and respectful relationships, developing trust, and acting interdependently and with integrity • Learns from and contributes to the learning of others by co-constructing knowledge, meaning, and content • Assumes various roles on the team and respects a diversity of perspectives • Addresses disagreements and manages conflict in a sensitive and constructive manner • Networks with a variety of communities/groups • Appropriately uses an array of technology to work with others • Fosters social well-being, inclusivity, and belonging for themselves and others by creating and maintaining positive relationships with diverse groups of people • Demonstrates empathy for others in a variety of contexts 	<ul style="list-style-type: none"> • Expresses themselves using the appropriate communication tools for the intended audience • Creates a positive digital identity • Communicates effectively in French and/or English and/or Mi'kmaq or Wolastoqey through a variety of media and in a variety of contexts • Gains knowledge about a variety of languages beyond their first and additional languages • Recognizes the strong connection between language and ways of knowing the world • Asks effective questions to create a shared communication culture, attend to understand all points of view, express their own opinions, and advocate for ideas 	<ul style="list-style-type: none"> • Understands the interconnectedness of social, ecological, and economic forces, and how they affect individuals, societies, and countries • Recognizes discrimination and promotes principles of equity, human rights, and democratic participation • Understands Indigenous worldviews, traditions, values, customs, and knowledge • Learns from and with diverse people, develop cross-cultural understanding • Understands the forces that affect individuals and societies • Takes action and makes responsible decisions that support social settings, natural environments, and quality of life for all, now and in the future • Contributes to society and to the culture of local, national, global, and virtual communities in a responsible, inclusive, accountable, sustainable, and ethical manner • Participates in networks in a safe and socially responsible manner.
Foundation of Literacy and Numeracy		

6.2 Universal Design for Learning (UDL)

UDL helps meet the challenge of diversity by suggesting flexible instructional materials, techniques, and strategies that empower educators to meet these varied needs. UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. UDL provides guidelines to minimize barriers and maximize learning for all.

Is there a form of assistive technology that could be used to enhance/facilitate this lesson?	General Examples	Example in your subject area
Are there materials which can appropriately challenge readers to enhance this learning?	Audiobooks, EBSCO, Worldbook Online	
Are there students in this group who cannot access this learning (PLP background) and whose needs I must revisit before teaching?	PLP information/considerations	
Are there other choices that can be provided in this learning opportunity?	Differentiation models (RAFTs...)	
Is there another/a variety of media available? Only paper-based? Can it be listening? Can I add a visual component?		
Can movement be involved?	Quantum techniques	

Grouping and regrouping?	Cooperative learning; teams games and tournaments	
Teacher versus non teacher centered? Instructional design strategies –...	web based lesson... project-based, student research based	
Contracts?		
Opportunities for students to propose variations to the assignments/projects?	Tic Tac Toe	
Use of art /music / technology?	Songs, Videos, URL, YouTube	
Can I use drama? Art....	Use of improvisation; Skits; reader's theater; Can we make something? Demonstrate understanding visually? Paint a painting?	
Is there a plan to support the student/s who might already know this subject matter? Enrichment	Triad Model	

<p>Does the language level need to be adjusted for the student to access this learning?</p>	<p>Link to adjust language level of text; CEFR information... SIOP techniques for EL learners; use of alternate texts...</p>	
<p>Is there an independent or collaborative activity-project that would be better meet the needs of one or more students?</p>		
<p>Are there any experts that I could bring into the classroom electronically or as a guest speaker?</p>	<p>Speakers list, Skype contacts, media links, television documentary, archived historical documents</p>	
<p>Have I linked the goal to as current event or a cultural event in the student's lives? Can I make the learning more relevant?</p>	<p>Can this be applied in real life? TED talk, news item; societal trend, popular song? Can we start the unit and adjust or create it based on the students, interests or direction?</p>	
<p>Is there a hands-on experience that we could do to launch this lesson or this learning?</p>		

6.3 Suggestions for Personalized Learning Projects

These suggestions are included to help the classroom teacher meet the diverse needs of the students. These areas of interest are recommended, however, other options may be more applicable to students. Teachers are encouraged to be flexible in their planning.

Assess current opportunities in music careers and cultural institutions

Possible areas of interest:

- Demonstrate an awareness of career opportunities in music and music education
- Investigate cultural and post-secondary institutions
- Describe various situations in which grant writing would be necessary
- Produce a grant application
- Participate in mock audition preparation including portfolio and interview preparation
- Discuss issues in and benefits of copyright
- Other self-directed learning proposals

Possible Resources:

CBC.ca, ArtsNB, Arts Council, East Coast Music Awards, Nova Scotia Music Educators Association, SOCAN (Society of Composers, Authors and Music Publishers of Canada)

Analyze current issues and research in music

Possible areas of interest:

- Article review of research in music education journals
- Investigate issues in:
 - Copyright
 - Downloading ethics
 - Development of technology
 - Technology in composition
 - The role of women in music
 - Is music accessible to everyone?
 - Art music vs. pop music
- Music education advocacy
- Music Therapy
- Other topics of interest

Possible Resources:

MusicCounts.ca, Karisonline.com

Investigate and develop skills in listening and interpretation of music

Possible areas of interest

- Interpret how the elements of music represent thoughts and feelings (how the timbre adds to the colour of the piece, how the rhythm changes impact the piece)
- Score analysis to evidence how music elements are tied to an emotional responses
- Develop a musical story web
- Other areas of self-directed learning

Possible Resources:

Norton Anthologies, variety of recordings, YouTube

Critique live and/or recorded performances

Possible areas of interest

- Build competency in defining/defending what constitutes “good” music
- Use appropriate terminology and the elements of music to describe “quality” music of professional and/or amateur performances
- Co-construct the elements of a critique
- Defend positions with supported arguments. Some possible formats may include: Class discussion, Debate, Concert review, Blog/Vlog/Online forum

Possible Resources:

[NPR Tiny Desk Concerts](#)

[Classical Archives](#)

[Concert Review Guidelines](#)

Western music history

Possible areas of interest

- Investigate a variety of genres in music and the influencers of each.
- Investigate the development of musical instruments and technology for performance
- History of recording music and the variety of recording technology
- Investigate the history of musical theory
- The way music/musicians influence Canadian culture
 - Variety of styles (Pop, rock, folk, etc.)
 - Influence on other musicians
 - Historical events
 - Physical Landscape, Nature & environment
 - Political and social issues

Apps:

The Great Composers

Symphony Guide

Greatest Operas

Websites:

[Canadian Music Centre](#)

[Library and Archives Canada](#)

[Library and Archives Canada – Sound Recording](#)

[Historica Canada](#)

[Black History - Canada](#)

[Canadian Music Centre](#)

Books/Magazines:

Canadian Musician Magazine

Melhuish, M. (2013). *Oh what a feeling: a vital history of Canadian music: the next generation*. Kingston, Ont.: Fox Music Books.

Mersereau, B. (2015). *History of Canadian rock-n-roll*. Backbeat Books.

Ward, C., & Myers, M. (2016). *Is this live? Inside the wild early years of MuchMusic: the nations music station*. Toronto: Penguin Random House Canada.

The role of music in First Nations culture

Possible areas of interest

- Examining the role of music in First Nations culture and daily life
- The use of drums and created instruments
- Traditional vs. contemporary First Nations Music
- Explain the importance of music in First Nations culture
- Discuss elements of First Nations music
- Discuss the challenges and importance of an aural/oral tradition for the preservation of First Nations culture
- Produce and present an overview which may include:
 - Biographies
 - Important musical works
- Performances (Audio and/or video examples)

Websites:

[Indigenous Music Awards](#)

[CBC Radio - Unreserved](#)

[Library and Archives Canada](#)

[Native Drums](#)

Documents/Articles/Books:

Downie, G., & Lemire, J. (2016). *Secret path*. Toronto: Simon & Schuster Canada.

[Secret Path](#)
