

Sample General Music Course Outline and Unit Plan

COURSE OUTLINE AMU2O

This course outline provides an overview of the course only. The full course of study can be requested from the teacher of the course.

School:	Kingsway College
Department:	Arts
Department Head:	Andrew J. Brown
Course Developer/Date:	Andrew J. Brown July 2020
Course Revision/Date:	Andrew J. Brown July 2020
Course Title:	Music
Grade:	Grade 10 General Music
Type:	Open
Ministry Course Code:	AMU2O
Credit Value:	1.0
Ministry Course Document:	<i>The Ontario Curriculum, Grade 9 and 10, the Arts 2010</i>
Prerequisite:	None
Course Description:	This course emphasizes the creation and performance of music at a level consistent with previous experience. Students will develop musical literacy skills by using the creative and critical analysis processes in composition, performance, and a range of reflective and analytical activities. Students will develop their understanding of musical conventions, practices, and terminology and apply the elements of music in a range of activities. They will also explore the functions of music in society with reference to self, communities, and cultures.

HOW THIS COURSE SUPPORTS SEVENTH-DAY ADVENTIST PHILOSOPHY

Music can touch and move us with a power that goes beyond words and other types of communication. Seventh-day Adventist music-making should allow us to draw close to our Creator and glorify Him. Students will learn to respect cultural diversity and how to use their instruments to create a harmonious environment. Music fosters our spiritual, psychological, social, and our intellectual growth. Students will perform music in settings that positively affect the community and build cognitive skills through the study of music theory and history. Lastly, students will learn to express their God-given creativity through composition.

OVERALL EXPECTATIONS

STRAND A: CREATING AND PERFORMING

By the end of this course, students will:

- A1. apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;
- A2. apply elements of music when performing notated and improvised music and composing and/or arranging music;
- A3. use a variety of techniques and technological tools when performing music and composing and/or arranging music.

STRAND B: REFLECTING, RESPONDING, AND ANALYSING

By the end of this course, students will:

- B1. use the critical analysis process when responding to, analyzing, reflecting on, and interpreting music;
- B2. demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities and cultures,
- B3. demonstrate an understanding of how performing, creating, and critically analyzing music has affected their skills and personal development;
- B4. identify and describe various opportunities for continued engagement in music.

STRAND C: FOUNDATIONS

By the end of this course, students will:

- C1. demonstrate an understanding of music theory with respect to concepts of notation and the elements and other components of music, and use appropriate terminology relating to them;
- C2. demonstrate an understanding of the history of various musical forms and of characteristics of music from around the world;
- C3. demonstrate an understanding of responsible practices and performance conventions relating to music.

OUTLINE OF COURSE CONTENT (Full Year)

Unit Number	Unit Title	Hours
01	Creating and Performing: Performing & Composing	100
02	Foundations: Theory, Terms, History	80
03	Reflecting, Responding, and Analyzing	40
Total of Hours		220

Teaching/Learning Strategies

Teacher Observation	Brainstorming	Group critique
Sectionals	Group work	Videos
Reading	Verbal Feedback	Self-analysis
Structured discussion	Rehearsals	Peer-analysis
Study Guides	Research work	Teacher-analysis
Independent study	Music Technology Software and Programs	Field Trip or Performance Tours

Assessment/Evaluation Strategies

Paper and Pencil or Computer-Generated	Performance Methods	Personal Communication	Other
Drills	Performance Test	Solo and/or Small Ensembles	Rubrics
Reflection	Presentations	Classroom Discussion	Teacher log
Tests	Conversation	Performance Jury Exam	Music Compositions
Music Compositions	Improvisation	Self-evaluation	Projects
Music Arrangements	Performance Papers	Peer evaluation	
	Method Books	Music Technology	

Evaluation of Student Achievement

Semester Grade (70%)

1. Performance
2. Listening and Analyzing
3. Theory/Composition
4. Participation

Please note that this portion of the grade will reflect the students' most consistent level of achievement throughout the course with special consideration to the most recent evidence of achievement.

Cumulative Assessment (30%)

1. Final Project (15%)
2. Final Performance (Jury) (15%)

Evidence of Student Achievement for Evaluation

Evidence of student achievement will include three different sources:

- observations

- communication
- student products

Categories of Knowledge and Skills:

- **Knowledge & Understanding (25%)**
 - Subject specific content acquired in each course (knowledge), and the comprehension of its meaning and significance (understanding)
- **Thinking (25%)**
 - The use of critical and creative thinking skills and/or processes
- **Communication (25%)**
 - The conveying of meaning through various forms
- **Application (25%)**
 - The use of knowledge and skills to make connections within and between various contexts

Levels of Achievement:

Students will receive numerous and varied opportunities to demonstrate the full extent of their achievement of the curriculum expectations, across the four categories of knowledge and skills: knowledge/understanding, thinking/inquiry, communication, and application.

Levels as defined by the Ministry of Education and described below will be used in assessing student progress and determining his/her final mark.

Percentage Grade Range	Achievement Level	Summary Description
80-100%	Level 4	The student has demonstrated the required knowledge and skills with a high degree of effectiveness. Achievement surpasses the provincial standard.
70-79%	Level 3	The student has demonstrated a required knowledge and skills with considerable effectiveness. Achievement meets the provincial standard.
60-69%	Level 2	The student has demonstrated the required knowledge and skills with some effectiveness. Achievement approaches the provincial standard.
50-59%	Level 1	The student has demonstrated the required knowledge and skills with limited effectiveness. Achievement falls much below the provincial standard.
Below 50%	Level R	The student has not demonstrated the required knowledge and skills. Extensive remediation is required.
	Insufficient "I"	Insufficient evidence to assign a percentage mark (for grade 9 and 10 courses only)
	Withdrawn "W"	The student has withdrawn from the course.

Level 3 (70-79%) is the provincial standard. Teachers and parents can be confident that students who are achieving at level 3 are well prepared for work in the next grade or the next course.

CONSIDERATIONS FOR PROGRAM PLANNING

Accommodations:

With the aid of accommodations alone, some students are able to participate in the regular course curriculum and to demonstrate learning independently. (Accommodations do not alter the provincial curriculum expectations for the course.) The accommodations required to facilitate the student's learning must be identified in his or her IEP. A student's IEP is likely to reflect the same accommodations for many, or all, courses. There are three types of accommodations:

- **Instructional accommodations** are changes in teaching strategies, including styles of presentation, methods of organization, or use of technology and multimedia.
- **Environmental accommodations** are changes that the student may require in the classroom and/or school environment, such as preferential seating or special lighting.
- **Assessment accommodations** are changes in assessment procedures that enable the student to demonstrate his or her learning, such as allowing additional time to complete tests or assignments or permitting oral responses to test questions.

Technology

The integration of a wide range of technologies into the arts curriculum represents a natural extension of the learning expectations associated with each art form. An education in the arts will engage students in using various technologies through which artistic expression can be achieved. Students of music can use analog and digital technology – including notation, sequencing, and accompaniment software – in composing, arranging, recording, and editing music.

ESL and ELD Learners:

In planning programs for students with linguistic backgrounds other than English, teachers need to recognize the importance of the orientation process, understanding that every learner needs to adjust to the new social environment and language in a unique way and at an individual pace. Therefore, it is the teacher's responsibility to create a safe, supportive, and welcoming environment that nurtures their self-confidence while they are receiving focused literacy instruction. Some examples of strategies that are incorporated, includes pairing written instructions with verbal instructions, allowing extra time for reading or written assignments, and using first-language dictionaries for assignments (not tests).

Additional accommodations:

Teacher assistance Peer assistance Division of students based upon teacher-generated/made diagnostic performance and/or written pre-test Enrichment activities Provision for printed, video and audio recordings and techniques Provision for peer assistance/tutoring Extra time allotted for completion of course work due to exceptionalities and administrative excused absences based upon school policy Some choices in the selection of solo and small ensemble musical works Simplify language of the course for students with exceptionalities when and where appropriate Cooperative or group/sectional/small ensemble learning/preparation opportunities A variety of supplemental music resources

RESOURCES

Breezin' Through Music Theory and Composition cloud-based music technology (theory and composition)
Sibelius music notational/sequencing/MIDI computer software programs (enrichment)

Noteflight online software
 Sheet music arrangements/compositions in various styles, genre and levels

General Music 10: AMU20	Unit #3			
Unit Name: Creating and Performing	Timeframe: 100 hours			
Overall Expectations Evaluated A1. The Creative Process: apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music; A2. The Elements of Music: apply elements of music when performing notated and improvised music and composing and/or arranging music; A3 Techniques and Technologies: use a variety of techniques and technological tools when performing music and composing and/or arranging music.	Evidence of Achievement/Assessment of Learning: product, observation, conversation: Final Composition Collaborative music sharing on Noteflight Teacher feedback through the Google Classroom platform			
Allocation of marks of the assessments of learning by category	K	T	C	A
	25	25	25	25
Specific Expectations Taught and Assessed: A1.1 apply the creative process when performing notated and/or improvised music (e.g., experiment with an existing étude or musical exercise, reflect on the results, and apply their innovation, experimentation, and reflection to explore and assess the effectiveness of improvisational choices; use peer feedback and self-assessment to help them evaluate the effective-ness of their creative choices)findings when making artistic choices with respect to their performance piece; use A1.2 apply the creative process when composing and/or arranging music (e.g., in a small group, plan and create a simple composition; use innovation, planning, experimentation, reflection, and refinement when arranging and transposing music or when composing an eight-bar melody with appropriate accompaniment) A2.1 apply the elements of music and related concepts appropriately when interpreting and performing notated music (e.g., accurately play or sing articulations such as a variety of accents; demonstrate detailed and subtle dynamics; play or sing repertoire with accurate pitch and intonation; play or sing maintaining a consistent tempo, and change tempi as appropriate; play or sing in various metres; demonstrate uniform expressive control [blend and balance] when playing or singing in an ensemble) A2.2 manipulate the elements of music and related concepts appropriately when improvising melodies and rhythms (e.g., when making creative choices with respect to melody, rhythm,				

and tempo during an improvised performance; when improvising rhythms and melodies over an appropriate chord progression; when improvising a melody based on a twelve-bar blues or a modal chord progression)

A2.3

apply the elements of music and related concepts appropriately when composing and/or arranging simple pieces of music (e.g., when writing and performing diatonic melodies over an appropriate harmonic progression; when creating a simple two-part composition; when creating a soundscape using environmental sounds such as forest sounds or sounds in a machine shop, and developing a means of notating the sounds)

A3.2

apply compositional techniques when composing and/or arranging simple pieces of music (e.g., compose simple diatonic melodies that demonstrate an understanding of instrumental and/or vocal range; compose or arrange a selection in binary form for more than one voice or instrument; arrange a selection for percussion using musical forms common in West African drumming)

A3.3

use current technology when practising, performing, composing, and/or arranging music (e.g., use audio-editing software to create an audio composition using environmental sounds; use software to notate a simple eight-bar composition; use accompaniment software to create the rhythm section for a twelve-bar blues progression)

Sample Lesson Plan

Instrumental Music Band 10 (AMI2O)	Daily Lesson Plan
Lesson # 1 Four Ingredients of a Melody	Unit: 3
Learning Goal(s): During this lesson: <ul style="list-style-type: none"> I am learning the basic patterns for composing music and how to apply it I am learning key compositional terms e.g. sequence, motif, repetition, retrograde 	
Reference to Course Expectations: A1.2 apply the creative process when composing and/or arranging music (e.g., in a small group, plan and create a simple composition; use innovation, planning, experimentation, reflection, and refinement when arranging and transposing music or when composing an eight-bar melody with appropriate accompaniment)	
Success Criteria: Knowledge & Understanding: <ul style="list-style-type: none"> I understand the four key compositional patterns I understand the pentatonic scale I can identify a Chinese ‘zither’ Communication: <ul style="list-style-type: none"> I am able to discuss with the class what I know about composition and musical patterns Application: <ul style="list-style-type: none"> I can create a pentatonic scale I can write an 8-bar melody applying the four key compositional techniques 	Assessment Strategies: Af/aL: Using Breezin’ Thru Composing online platform to create a melody Af/aL: Students will compose an 8-bar melody applying the compositional patterns
Activities: 1. Attendance + prayer	Homework:

<ol style="list-style-type: none"> 2. Introduce Chapter 1 on Breezin- Thru Composing (motif, retrograde, sequence, repetition) 3. Students will create a motif with letters in their name (ex. Adeb) are letters found in my name and they will play with that motif to create an 8-bar melody (retrograde repetition, sequence) 4. If there is time left, I will play short YouTube video about the pentatonic scale, for a cultural relevancy exercise. This 5-note scale is used in jazz, Asian and East African music. 5. Students will watch the first YouTube link below by Bobby McFerrin, then we will spell the pentatonic scale together as a class. 6. I will play the second Youtube link below illustrating the use of a Chinese zither. Chinese music known for its use of the pentatonic scale. 	<ul style="list-style-type: none"> • Complete Assignment 1 on Noteflight: Compose another 8-bar melody, applying the compositional patterns you learned • Reflect on what you learned about the pentatonic scale. Create a pentatonic motif on Noteflight and in the next measures use the compositional patterns you learned to create an 8-bar melody
<p>Materials & Resources:</p> <ul style="list-style-type: none"> • <i>Breezin' Thru Composing</i> (an online lesson curriculum) • Noteflight music notation software • https://www.youtube.com/watch?v=ne6tB2KiZuk • https://www.youtube.com/watch?v=zfgqHwBdsXw 	