

Public and Catholic District School Board Writing Partnerships

Course Profile

Music

Grade 11

Open

AMU30

- *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Course Profiles are professional development materials designed to help teachers implement the new Grade 11 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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Course Overview

Music, Grade 11, Open, AMU30

Course Description

This music profile is based on the expectations contained in the Ministry of Education policy document, *The Ontario Curriculum, Grades 11 and 12, The Arts, Program, Planning and Assessment Document*, and *Educating the Soul: Writing Curriculum for Catholic Secondary Schools*. The prerequisite for this course is a music course at the Grade 9 or 10 Open Level. The Grade 11 open music program is designed to broaden students' knowledge and skills in performance, contemporary music, music production, music in society, and theoretical knowledge. The emphasis in this course is to develop students' knowledge in the technical aspect of music production, including performance, the planning and presentation of a music production, understanding the elements of production management, evaluation of the production, and career preparation. Continued exploration of possible careers related to music is encouraged.

How This Course Supports the Catholic School Graduate Expectations

Music students learn much more than how to play music and listen to music. They are continuously developing their sense of self, and respect for self and the dignity and welfare of others, by being part of a production group. Music can help students to celebrate God's presence in their midst including the celebration of their giftedness. They gain valuable insight into the meaning of being an effective and contributing interdependent team member who exercises leadership in the achievement of individual and group goals. They learn to achieve excellence, originality, and integrity in their own work and to value those qualities in the work of others. They gain experience learning how to set appropriate goals and priorities in school, work, and personal life, in order to meet the commitments of a performance ensemble and a production team.

Course Notes

This course is highly recommended for students who wish to pursue a music career in areas such as agents for musical artists, recording engineer, music marketing, disc jockey, customer service representative, and/or music production team member. Upon completion of this course, students have the musical theory, historical knowledge, and general music industry knowledge to plan a multifaceted music production from start to finish. They continue to gain experience working independently as well as in a group, respecting the rights, responsibilities, and contributions of self and others.

The intent of this profile is to provide for teachers two viable music units, based on *The Ontario Curriculum for Grades 11 and 12*. The units chosen are Popular Music and Music production. Both of these units are designed as classroom ready, however they can also serve as a basis from which to build a more personalized unit. Considerations for planning, particularly for the music production unit, should include an inventory of students' musical strengths and areas for improvement. This will give the production a direction and focus. Effective implementation of this course relies heavily upon the availability of sound and lighting equipment, as well as computer technology. Planning for this course could include a link with a cooperative education opportunity. The intent of this course is to assist in the development of a self-directed, lifelong learner of music who can participate actively within their music community. The unit break down according to hours is as follows:

Units: Titles and Times

Unit 1	Performance	45 hours
* Unit 2	Music production	35 hours
* Unit 3	Popular Music	20 hours
Unit 4	Theoretical Tools	5 hours
Unit 5	Music in Society	5 hours

* These units are fully developed in this Course Profile.

Unit Overviews

Unit 1: Performance

Time: 45 hours

Unit Description

Expectations representing the three strands (Theory, Creation, and Analysis) related to the study of performance skills are clustered to form this unit. This unit continues to ensure that students develop proficiency in their performance skills, allowing them to perform the music in the popular music unit and the music production unit as described in those units. Through solo, and small and large ensemble performance, students develop versatility in performing numerous musical styles.

Unit Overview Chart

Act.	Expectations	Assessment	Focus	T/L Strategies
1	THV.01, TH1.02, CRV.01, CR1.01, CR1.05, CR1.06, ANV.01, AN1.04 CGE2e, 3c, 4a, 4b, 5a, 5c, 5g, 7b	Knowledge/ Understanding Thinking/Inquiry Communication Application	Repertoire	- Performance - Modelling
2	THV.01, TH1.02, CRV.01, CR1.02, CR1.06, ANV.01, AN1.04 CGE2e, 3c, 4a, 4b, 5a, 5c, 5g, 7b	Knowledge/ Understanding Thinking/Inquiry Communication Application	Sight Reading	- Performance - Practice Drills
3	THV.01, TH1.02, CRV.01, CR1.01, CR1.03, CR1.04, ANV.01, AN1.04 CGE2e, 3c, 4a, 4b, 5a, 5c, 5g, 7b	Knowledge/ Understanding Thinking/Inquiry Communication Application	Technique	- Performance - Practice Drills

Unit 2: Music production

Time: 45 hours

Unit Description

Expectations representing the three strands (Theory, Creation, and Analysis) related to the planning and presentation of a music production are clustered to form this unit. Working independently and in groups, students plan, market, and produce a variety of music productions. Appropriate technology is employed, and students' work is assessed and evaluated. Students move from a study of the various elements involved in a range of music productions to producing a sound track, to producing a simple music production. In the culminating activity for this unit, students plan and present a multifaceted music production for the school and/or community, demonstrating an understanding of the creative process.

Unit Overview Chart

Act.	Expectations	Assessment	Focus	T/L Strategies
1	THV.02, THV.03, TH1.03, ANV.03, AN1.03 CGE2a, 2d, 2e, 4e, 4f, 5a, 5c, 5e, 5g, 7b	Knowledge/ Understanding Thinking/ Inquiry Communication	Introductory activity	- Personal Reflection Journal
2	THV .02, THV.03, TH1.03, TH2.03, CRV.02, CR2.02, ANV.03, AN1.03 CGE2a, 2d, 2e, 4e, 4f, 5a, 5c, 5e, 5g, 7b	Knowledge/ Understanding Thinking/ Inquiry Communication	Issues and Options: What's out there	- Jigsaw - Collaborative Learning
3	THV.01, THV.02, THV.03, TH1.01, TH1.02, TH1.03, TH2.01, TH2.03, CRV.01, CRV.02, CRV.03, CR1.01, CR2.02, CR2.03, CR2.04, CR2.06, CR2.07, CR2.08, ANV.03, AN1.04, AN2.01, AN2.02, AN2.03, AN2.04 CGE2a, 2c, 2d, 2e, 4e, 4f, 5a, 5c, 5e, 5g, 7b	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Sound Plan for a minor production	- Think/pair/share - Discussion - Computer-assisted learning - Process notes
4	THV.01, THV.02, THV.03, TH1.01, TH1.02, TH1.03, TH2.01, TH2.02, TH2.03, CRV.01, CRV; 03, CR1.01, CR2.01, CR2.02, CR2.03, CR2.04, CR2.05, CR2.06, CR2.07, CR2.08, ANV.03, AN1.03, AN1.04, AN1.07, AN2.02, AN2.03, AN2.04 CGE2a, 2c, 2d, 2e, 4e, 4f, 5a, 5c, 5e, 5g, 7b	Thinking/ Inquiry Communication Application	Small Scale Production	- Group conference - Checklist - Daily log entries
5	THV.01, THV.02, THV.03, TH1.01, TH1.02, TH1.03, TH2.01, TH2.02, TH2.03, CRV.01, CRV. 03, CR1.01, CR2.01, CR2.02, CR2.03, CR2.04, CR2.05, CR2.06, CR2.07, CR2.08, ANV.03, AN1.03, AN1.04, AN1.07, AN2.02, AN2.03, AN2.04, AN3.01 CGE2a, 2c, 2d, 2e, 4e, 4f, 5a, 5c, 5e, 5g, 7b	Thinking Communication Application	Larger Scale Production (Culminating Activity)	- Team conference - Written proposal - Daily log entries - Performance task - Peer review

Unit 3: Popular Music

Time: 20 hours

Unit Description

Expectations representing the three strands (Theory, Creation, and Analysis) related to the study of popular music are clustered to form this unit. This unit involves the exploration of the history, the forms, and the contributions of “popular” music in the twentieth century. Activities such as brainstorming, surveying people from various generations, composing soundtracks, rewriting lyrics, and writing performance reviews are explored in detailed. Students arrange and interpret works in contemporary popular styles as they work towards the culminating activity. The culminating activity, which encompasses the knowledge and skills acquired from the previous activities, requires students to investigate specific musical decades. The final presentation is a radio documentary that includes sound clips from the assigned decades.

Unit Overview Chart

Act.	Expectations	Assessment	Focus	T/L Strategies
1	THV.01, TH1.01, ANV.01, ANV.02, AN1.07 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Knowledge/ Understanding Thinking/ Inquiry	What makes “popular” music popular?	- Brainstorming - Mind-map - Discussion
2	THV.01, TH1.01, TH1.03, ANV.02, AN1.01, AN1.02 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g,	Knowledge/ Understanding Thinking/ Inquiry	Unique characteristics	- Directed-listening - Listening and reflection
3	ANV.04, AN1.03 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Knowledge/ Understanding	Chronology of Popular Music	- Discussion - Creation - Exploration
4	ANV.04, AN1.01, AN1.02, AN1.06, AN1.07 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Communication	Longevity of Popular Styles	- Investigation - Research - Exploration
5	ANV.01, ANV.02, AN1.04, AN1.07 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Thinking/ Inquiry Communication	Critical Response to Popular Music	- Collaborative work - Discussion - Review
6	ANV.01, ANV.02, AN1.05, AN2.02, CRV.01, CR2.06 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Application	Creation of Film Music	- Student-centred learning - Application of learned concepts
7	THV.01, TH1.02, CRV.01, CR1.01, CR1.02, CR1.03, CR1.05, CR1.06 CGE2e, 3c, 3e, 4e, 4g, 5a, 5e, 5g, 7b, 7f, 7g	Application	Arranging of Popular Music	- Student-centred learning - Exploration
8	ANV.03, AN1.03, AN1.07, AN2.02 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Application	Lyrics in the Musical	- Creation - Collaborative work

9	THV.01, TH1.01, TH1.02, TH1.03, ANV.01, ANV.04, AN1.01, AN1.02, AN1.06, CRV.03, CR1.01, CR2.04 CGE2a, 2b, 2c, 2d, 3b, 3d, 3e, 3f, 4a, 4b4c, 4d, 4f, 5a, 5b, 5e, 5f, 5g, 7f, 7g	Application	Radio Documentary (culminating activity)	- Creation - Collaborative work
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Unit 4: Theoretical Tools

Time: 5 hours

Unit Description

Expectations representing the three strands (Theory, Creation and Analysis) related to the study of rudiments are clustered to form this unit. This unit begins with a review to ensure that previous theoretical expectations have been addressed. Students gain a basic knowledge of necessary skills needed for MIDI and production technology and are given opportunities to reinforce these skills in a performance setting as well during the music production unit.

Unit Overview Chart

Act.	Expectations	Assessment	Focus	T/L Strategies
1	THV.01, TH1.01, TH1.02 CGE2b, 2c, 2d, 4e, 7b	Knowledge/ Understanding	Review of Rudimentary Theory	- Review
2	THV.03, TH2.02 CGE2b, 2c, 2d, 4e, 7b	Knowledge/ Understanding Application	Review of Digital Technology	- Computer-assisted learning - Discussion - Problem solving - Practice

Unit 5: Music In Society

Time: 5 hours

Unit Description

Expectations that represent the three strands (Theory, Creation and Analysis) related to the study of music in our society are clustered to form this unit. In this unit, students explore the role of music in our society including topics such as connections with religion, sports, radio, television, dance, and multimedia. They also investigate possible career opportunities by evaluating the skills, knowledge, and requirements for careers in, or related to, music.

Unit Overview Chart

Act.	Expectations	Assessment	Focus	T/L Strategies
1	ANV.04, AN1.06 CGE2b, 2c, 2d, 4e, 7b	Knowledge/ Understanding Thinking/Inquiry	Music in the Media	- Teacher-directed learning
2	ANV.05, AN3.01, AN3.02 CGE2b, 2c, 2d, 4e, 7b	Communication Application	Career Exploration	- Investigative learning

Teaching/Learning Strategies

It is important to develop well-balanced, appropriate activities, which use a variety of teaching and learning strategies, to aid in the development of students' cognitive skills, psychomotor skills, and the affective domain. The following is a list of strategies that could be considered:

- Applications of previously learned concepts to new situations
- Brainstorming
- Collaborative Work
- Conferencing
- Creation
- Discussion
- Drill
- Enrichment
- Exploration
- Teacher-directed Learning
- Investigation
- Jigsaw
- Listening and Reflection
- Modelling
- Mind Mapping
- Performance (solo, small and large ensemble)
- Research
- Student-centred Learning
- Independent Learning
- Review

Assessment & Evaluation of Student Achievement

- Anecdotal
- Checklists
- Observation-formal/informal
- Peer assessment
- Performance assessment of solo/ensemble performance
- Personal communication
- Portfolio
- Question/answer
- Reflection Journal
- Reflection/response
- Rubrics
- Self-assessment
- Short assignment
- Student/teacher conferences
- Teacher assessment and evaluation
- Written work-composition

Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other method of evaluation.

Accommodations

The music program must allow for the integration of exceptional students, therefore accommodations may be necessary. Exceptionalities are defined in the Education Act as behavioural, communicational, physical, intellectual, and multiple. Teachers should elicit the assistance of the personnel in the Resource Departments at the school and board levels. Activities, teaching and learning strategies, as well as assessment and evaluation techniques, should be adapted when necessary to accommodate special needs students. Teachers may need to modify safety procedures to accommodate special needs students. ESL students may require modification of instruction and assessment. ESL specialists should be consulted when necessary. Modification of some activities may be necessary to fully engage gifted students. Teachers will consult individual student IEPs for specific direction on accommodation for individuals. Some accommodations may include:

- Allow additional time that has been pre-established with the student, to complete task.
- Build in opportunities for frequent progress checks with peer or teacher.
- Employ verbal rehearsal and questioning strategies following instruction, in order to help the student focus on important information.
- Encourage drafts and suggest ways to improve drafts.

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- Encourage students to question for clarification and additional information.
 - Encourage the use of drawing or sketching as part of the planning process.
 - Students compose their own music for the culture studied, using the authentic instruments from that culture, where available.
 - Have students tape the interview to support the writing, if necessary, as an alternative to support draft work.
 - Inform students about the purpose of the assignment and the method/criteria for the evaluation.
 - Model and display examples of writing for specific purposes related to review.
 - Negotiate the required length and appropriate deadlines for written assignments.
 - On-line help and software tutorials are available.
 - Provide advance organizers to structure the content.
 - Provide immediate reinforcement of correct response and immediate feedback of results where possible.
 - Reinforce oral instructions with written or visual cues.
 - Relate material to students' lives and real-life situations.
 - Repeat important information.
 - Repeat listening examples if the need arises.
 - Set specific time limits for group activities and assignments.
 - Allow students to work in pairs.
 - Students, who have religious considerations, may be excluded from performing certain music.

Resources

CDs/Cassettes/Videos

Braveheart

Grease

Jaws

Joseph and the Amazing Technicolor Dreamcoat

Les Misérables

Fantasia

The Phantom of the Opera

Star Wars

Titanic

Tommy

West Side Story

Marsalis, Wynton. *Marsalis on Music: Listening for Clues*. New York: Sony Music Entertainment Inc., 1995. 54 min.

General

Local heritage and community cultural centres

Parents/Guardians

Public libraries

School Library/Resource Centre

Print

Copland, Aaron. *What to Listen For In Music*. New York: McGraw-Hill Book Company Inc., 1957. Division of Macmillan Inc., 1984.

Encyclopaedia of Popular Music.

Ferris, Jean. *Music: The Art of Listening*, 2nd ed. New York: William C. Brown Publishers, 1988.

Fowler, Charles. *Music! Its Role and Importance in Our Lives*. New York: Macmillan/McGraw-Hill, 1994. ISBN 0-02-642121-6

Various fairytales, myths, fables, and other storylines from which students can choose.

Various piano repertoires appropriate to students' level

Rhyme Lines

History

Taruskin, Richard and Piero Weiss. *Music in the Western World*. New York: Schirmer Books, Division of Macmillan Inc., 1984.

Theory

Wharram, Barbara. *Elementary Rudiments of Music*. Mississauga, ON: The Frederick Harris Music Co. Limited, 1969.

Computer and Web Resources

Note: The URLs for the websites have been verified by the writer prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Popular Music

Encarta: On-line encyclopaedia – <http://www.encarta.msm.com>

Lycos Music-History – <http://dir.lycos/Arts/Music/History>

Lycos Music-General – <http://music.lycos.com>

Out Front: Media projects for Canadian Youth – <http://www.cbc.ca>

The Lyrics Library – <http://www.fortunecity.com/tinpan/blondie/313>

The MIDIfarm- Files and information – <http://www.midifarm.com>

The Ultimate Music Guide – <http://www.fortunecity.com>

Sound Engineering/Recording/Production

The Association of Professional Recording Services – <http://www.aprs.co.uk/>

Audio Engineering Society – <http://www.aes.org/>

The Music Producers Guild – <http://www.mpg.org.uk/>

Sound Engineers Guild – <http://www.695.com/>

Audiomedia Web magazine dealing with sound and recording – <http://www.audiomedia.com/>

Links to a range of sound and music production sites – <http://www.proaudio.net/HTM/HomeSet1.htm>

Composition and Related Sites

American Society of Composer and Performers – <http://www.ascap.com/>

Society of Composers, Authors, and Music Publishers of Canada – <http://www.socan.ca/>

TAXI (connections for budding stars to Recording Companies) – <http://www.taxi.com/>

Stage, Film, and Television

The Academy of Canadian Cinema and Television – <http://www.academy.ca/Academy/>

The Motion Picture Sound Editors Association – <http://www.mpse.org/index.html>

National Academy of Recording Arts and Science – <http://www.grammy.com/>

Film Sound Glossary – <http://www.mixonline.com/filmglossary.html>

Electronic and Digital Music Applications

Anvil Studio: Downloadable freeware MIDI and WAV sequencer – <http://www.anvilstudio.com>

Electronic Musician Magazine – <http://industryclick.com/magazine.asp?siteid=15&magazineid=33>

Tips for all kinds of music projects – <http://www.recordingmag.com/>

Well established digital Music production site – <http://www.harmony-central.com/>

For keyboardists, guitarists, drummers, DJs, vocalists, and production – <http://www.MusicPlayer.com>

Wonderful explanation of the sometimes tricky task of setting up your computer sound card to record effectively – <http://www.cakewalk.com/Support/Lessons/WindowsMixer.htm>

General Resources

On-line Music Festival – <http://www.enoreo.on.ca/musiccyberfest>

Apple Creative – <http://www.apple.com/creative/musicaudio/resources/index.html>

OSS Considerations

This Course Profile has been designed to assist in the implementation of *The Ontario Curriculum, Grades 11 and 12, The Arts*. The profile also supports the implementation of *Ontario Secondary Schools, Grades 9 to 12, Program and Diploma Requirements, 1999*, (OSS), Sections 4, 5, 6, and 7.

Choices Into Action, Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools, 1999.

The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment, 2000.

Educating the Soul: Writing Curriculum for Catholic Secondary Schools, 1998.

Coded Expectations, Music, Grade 11, Open, AMU3O

Theory

Overall Expectations

- THV.01** · demonstrate an understanding of the elements of music as they are used in contemporary popular styles;
- THV.02** · demonstrate an understanding of basic elements of arts project management;
- THV.03** · identify technological tools that are necessary in organizing and presenting a music production, and explain their use.

Specific Expectations

Musical Literacy

- TH1.01** – demonstrate an understanding of the elements of music (i.e., melody, harmony, rhythm, dynamics, timbre, texture, form) as they are used in the popular music studied;
- TH1.02** – use a wide variety of musical concepts and terms correctly (e.g., chord, major key, minor key, chromatic scale, interval, groove, intonation, dynamics, articulation, phrasing) when discussing, orally and/or in writing, the musical materials of the course;
- TH1.03** – describe aspects of musical form in current music productions (e.g., music videos, musical theatre, or films), using appropriate terminology (e.g., *chorus* in popular songs, *riff* in blues, *theme* in orchestral music).

Understanding of Elements of Production Management

- TH2.01** – demonstrate an understanding of various aspects of a music production project (e.g., requirements in the creative and/or performance areas; types of administrative personnel needed; budget; time frame of the project; physical resources needed, such as lighting, cameras, musical instruments, computers; promotion);
- TH2.02** – explain the use of technology in various aspects of production administration (e.g., in financial planning, scheduling, promotion) and presentation (e.g., lighting, sound);
- TH2.03** – demonstrate an understanding of legal and copyright issues surrounding the creation, interpretation, and recording of music.

Creation

Overall Expectations

- CRV.01** · play or sing with proficiency musical works and technical exercises that are appropriate for the course;
- CRV.02** · plan a music production and carry out part(s) of a production, demonstrating an understanding of music production and arts management;
- CRV.03** · use technology appropriately in planning and presenting a music production.

Specific Expectations

Performing

- CR1.01** – demonstrate proficiency in performance skills in studies and in repertoire in various musical styles (e.g., popular, blues, light classical, folk styles);
- CR1.02** – perform accurately, at sight, music that is appropriate for the course;
- CR1.03** – perform accurately from memory major, relative melodic minor, and blues scales with up to three sharps and three flats, covering two or three octaves as appropriate for the instrument or voice;

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- CR81.04** – perform accurately the chromatic scale from the lowest functional note to the highest functional note in the range of the instrument or voice;
- CR1.05** – reproduce accurately, by clapping, playing, or singing, rhythmic patterns that are similar to those in music that they are studying (e.g., simple examples of syncopation in popular songs, four measures long);
- CR1.06** – reproduce accurately, by playing or singing, melodic patterns (e.g., patterns four measures long in 4/4 time) that are similar to those in music that they are studying.

Planning and Presentation of a Music Production

- CR2.01** – plan a multifaceted music production for the school and/or community (e.g., a school music concert with various ensembles, a musical theatre production, an elementary school tour, a cultural exchange trip), demonstrating an understanding of the creative process (e.g., generate ideas, develop a plan, ensure that the necessary resources are available, revise the plan, organize the production, plan the promotion);
- CR2.02** – identify their artistic aims for a music production, and devise appropriate production strategies and techniques (e.g., in the use of lighting, sound, computer-assisted set design) to realize their aims;
- CR2.03** – demonstrate an understanding of the relationship between available resources (e.g., human and technical resources, time, transportation, performing space, budget) and the aims of a music production;
- CR2.04** – demonstrate the technical skills required for creating a music production (e.g., skills in script writing, in lighting design, in the use of sound equipment);
- CR2.05** – demonstrate an understanding of the roles of one or more of the following: producer, director, production manager, performer (e.g., the producer and director make artistic decisions; the manager makes decisions on stage preparation and publicity);
- CR2.06** – demonstrate leadership and the ability to take responsibility in class activities;
- CR2.07** – use technology appropriately in organizing and promoting a music production (e.g., use a spreadsheet program to organize a rehearsal schedule; produce an advertisement; use a template to produce tickets);
- CR2.08** – demonstrate the ability to find information on music productions, producers, performers, and writers on the Internet that is relevant to the planning and producing of their own productions.

Analysis

Overall Expectations

- ANV.01** · analyse and evaluate musical works in the course repertoire, demonstrating an understanding of the main characteristics of contemporary popular music;
- ANV.02** · identify, analyse, and evaluate musical works through listening;
- ANV.03** · analyse and evaluate a variety of music productions;
- ANV.04** · demonstrate an understanding of music in its social context;
- ANV.05** · demonstrate an understanding of possibilities for postsecondary studies and for careers related to music.

Specific Expectations

Music Appreciation

- AN1.01** – analyse works in various styles in the course repertoire (e.g., popular music, blues), explaining how various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;
- AN1.02** – analyse works of popular music, through listening, explaining how various elements work together, and evaluate the effectiveness of the use of the elements;

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- AN1.03** – analyse aspects of musical structure in music productions through listening (e.g., overall organization of the music in a music video; use of instrumental interludes in a work for musical theatre; the relationship between drama and music in a film), and compare the structures of music productions, demonstrating an understanding of various musical styles (e.g., jazz, blues, pop);
- AN1.04** – analyse live and/or recorded performances of music (e.g., performances by themselves, their peers, professional musicians), following standard procedures in critical analysis (e.g., describe their initial reaction, analyse the performance using appropriate terminology, and evaluate the performer’s interpretation of the work);
- AN1.05** – describe the aesthetic characteristics of musical sound tracks from twentieth- century films, and analyse the contribution of composers to popular films;
- AN1.06** – analyse the relationship between identity (e.g., the identity of an ethnic or a religious group; regional, provincial, or national identity) and music in a society;
- AN1.07** – analyse the relationship between the audience and a live performance in a specific setting (e.g., a rock concert, a Broadway musical, a school concert), and explain why a particular audience might find the performance satisfying.

Evaluation of Music Productions

- AN2.01** – analyse and evaluate management and production practices in their own work and the work of current professionals (e.g., practices related to the use of human and technical resources, the use of performing space, time management, the creation of a production budget, the use of transportation), and identify the most effective practices;
- AN2.02** – evaluate their own music productions and the productions of professionals, using specific criteria (e.g., appropriateness for the audience and context, degree of achievement of artistic aims, effectiveness of marketing strategy);
- AN2.03** – analyse the data recorded in their production log or journal, identifying effective aspects of the production (e.g., lighting design was striking) and aspects that needed improvement (e.g., planned rehearsal time was insufficient);
- AN2.04** – evaluate the impact of music productions on parents, students, the school system, and the community at large.

Career Preparation

- AN3.01** – evaluate the usefulness, in various careers, of skills and knowledge that can be developed through the study of music, music production, and arts management;
- AN3.02** – identify requirements for careers in music and in fields related to music that particularly interest them, through an analysis of various career possibilities.

Ontario Catholic School Graduate Expectations

The graduate is expected to be:

A Discerning Believer Formed in the Catholic Faith Community who

- CGE1a** -illustrates a basic understanding of the **saving story** of our Christian faith;
- CGE1b** -participates in the **sacramental life** of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;
- CGE1c** -actively reflects on **God’s Word** as communicated through the Hebrew and Christian scriptures;
- CGE1d** -develops attitudes and values founded on Catholic **social teaching** and acts to promote social responsibility, human solidarity and the common good;
- CGE1e** -speaks the **language of life**... “recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it.” (Witnesses to Faith)
- CGE1f** -seeks intimacy with God and celebrates **communion** with God, others and creation through prayer and worship;
- CGE1g** -understands that one’s purpose or **call in life** comes from God and strives to discern and live out this call throughout life’s journey;
- CGE1h** -respects the **faith traditions**, world religions and the life-journeys of **all people of good will**;
- CGE1i** -integrates faith with life;
- CGE1j** -recognizes that “sin, human weakness, conflict and forgiveness are part of the human journey” and that the cross, the ultimate sign of forgiveness is at the heart of **redemption**. (Witnesses to Faith)

An Effective Communicator who

- CGE2a** -listens actively and critically to understand and learn in light of gospel values;
- CGE2b** -reads, understands and uses written materials effectively;
- CGE2c** -presents information and ideas clearly and honestly and with sensitivity to others;
- CGE2d** -writes and speaks fluently one or both of Canada’s official languages;
- CGE2e** -uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

A Reflective and Creative Thinker who

- CGE3a** -recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;
- CGE3b** -creates, adapts, evaluates new ideas in light of the common good;
- CGE3c** -thinks reflectively and creatively to evaluate situations and solve problems;
- CGE3d** -makes decisions in light of gospel values with an informed moral conscience;
- CGE3e** -adopts a holistic approach to life by integrating learning from various subject areas and experience;
- CGE3f** -examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life Long Learner who

- CGE4a** -demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
- CGE4b** -demonstrates flexibility and adaptability;
- CGE4c** -takes initiative and demonstrates Christian leadership;
- CGE4d** -responds to, manages and constructively influences change in a discerning manner;
- CGE4e** -sets appropriate goals and priorities in school, work and personal life;
- CGE4f** -applies effective communication, decision-making, problem-solving, time and resource management skills;
- CGE4g** -examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
- CGE4h** -participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor who

- CGE5a** -works effectively as an interdependent team member;
- CGE5b** -thinks critically about the meaning and purpose of work;
- CGE5c** -develops one's God-given potential and makes a meaningful contribution to society;
- CGE5d** -finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;
- CGE5e** -respects the rights, responsibilities and contributions of self and others;
- CGE5f** -exercises Christian leadership in the achievement of individual and group goals;
- CGE5g** -achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
- CGE5h** -applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

A Caring Family Member who

- CGE6a** -relates to family members in a loving, compassionate and respectful manner;
- CGE6b** -recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;
- CGE6c** -values and honours the important role of the family in society;
- CGE6d** -values and nurtures opportunities for family prayer;
- CGE6e** -ministers to the family, school, parish, and wider community through service.

A Responsible Citizen who

- CGE7a** -acts morally and legally as a person formed in Catholic traditions;
- CGE7b** -accepts accountability for one's own actions;
- CGE7c** -seeks and grants forgiveness;
- CGE7d** -promotes the sacredness of life;
- CGE7e** -witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;
- CGE7f** -respects and affirms the diversity and interdependence of the world's peoples and cultures;
- CGE7g** -respects and understands the history, cultural heritage and pluralism of today's contemporary society;
- CGE7h** -exercises the rights and responsibilities of Canadian citizenship;
- CGE7i** -respects the environment and uses resources wisely;
- CGE7j** -contributes to the common good.

Unit 2: Music Production

Time: 35 hours

Unit Description

Expectations representing the three strands (Theory, Creation, Analysis) related to the planning and presentation of a music production are clustered in this unit. Working independently and in groups, students plan, market, and produce a variety of music productions. Appropriate technology is employed, and the results are evaluated. Students move from a study of the various elements involved in a range of music productions, to producing a sound track, to producing a simple music production. In the culminating activity for this unit, students plan and present a multifaceted music production for the school and/or community, demonstrating an understanding of the creative process.

Unit Synopsis Chart

Activity	Time	Expectations	Assessment	Tasks
1. An Overview of Music Productions	60 min	THV.02; THV.03; TH1.03; ANV.03; AN1.03 CGE2a, 2d, 2e, 4e, 4f, 5a, 5c, 5e, 5g, 7b	Knowledge/ Understanding Thinking/ Inquiry Communication	The teacher introduces the range of possible genres, forms, and media employed in music production.
2. Issues and Options: What's out there?	180 min	THV.02; THV.03; TH1.03; TH2.03; CRV.02; CR2.02; ANV.03; AN1.03 CGE2a, 2d, 2e, 4e, 4f, 5a, 5c, 5e, 5g, 7b	Knowledge/ Understanding Thinking/ Inquiry Communication	Students research a particular aspect of a music production in a group activity.
3. Sound Plan and Slide Show	360 min	THV.01; THV.02; THV.03; TH1.01; TH1.02; TH1.03; TH2.01; TH2.03; CRV.01; CRV.02; CRV.03 CR1.01, CR2.02, CR2.03; CR2.04; CR2.06; CR2.07; CR2.08; ANV.03; AN2.02 AN2.03; AN2.04 CGE2a, 2c, 2d, 2e, 4e, 4f, 5a, 5c, 5e, 5g, 7b	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Students develop a sound plan and create a soundtrack for a slide show.
4. Small Scale Production	420 min	THV.01, THV.02; THV.03; TH1.01, TH1.02; TH1.03; TH2.01; TH2.02; TH2.03; CRV.01; CRV.02; CRV.03; CR1.01; CR2.01; CR2.02; CR2.03; CR2.04; CR2.05; CR2.06; CR2.07; CR2.08; ANV.03; AN1.03; AN1.04; AN1.07 AN2.02; AN2.03; AN2.04 CGE2a, 2c, 2d, 2e, 4e, 4f, 5a, 5c, 5e, 5g, 7b	Thinking/ Inquiry Communication Application	Students plan and present a limited-focus music production for the school.

5. Larger Scale Production (Culminating Activity)	720 min	THV.01; THV.02; THV.03; TH1.01, TH1.02; TH1.03; TH2.01; TH2.02; TH2.03; CRV.01; CRV.02; CRV.03; CR1.01; CR2.01; CR2.02; CR2.03; CR2.04; CR2.05; CR2.06; CR2.07; CR2.08; ANV.03; AN1.03; AN1.04; AN1.07 AN2.02; AN2.03; AN2.04; AN3.01 CGE2a, 2c, 2d, 2e, 4e, 4f, 5a, 5c, 5e, 5g, 7b	Thinking/ Inquiry Communication Application	Students plan and present a multidimensional music production for the school and/or community.
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Activity 1: An Overview of Music Productions

Time: 60 minutes

Description

The teacher introduces students to the world of music production, outlining the range of possible genres, forms, and media employed in music production, particularly in contemporary and popular styles.

Strand(s) & Learning Expectations

Strand(s): Theory, Analysis

Overall Expectations

THV.02 - use a wide variety of musical concepts and terms correctly when discussing, orally and/or in writing, the musical materials of the course;

THV.03 - describe aspects of musical form in current music productions using appropriate terminology;

ANV.03 - analyse and evaluate a variety of music productions.

Specific Expectations

TH1.03 - demonstrate an understanding of various aspects of a music production project;

ANV.03 - analyse and evaluate a variety of music productions;

AN1.03 - analyse aspects of musical structure in music productions through listening and compare the structures of music productions, demonstrating an understanding of various musical styles.

Prior Knowledge & Skills

Familiarity with concepts of basic musical literacy (e.g., terms, form, and elements of music from *The Ontario Curriculum, Grades 9 and 10, The Arts Policy Document*).

Planning Notes

- The teacher needs a variety of music videos, musical theatre videos, CD's, music "rockumentaries" to show the variety of choices available.
- The teacher may need to "draw out" responses from students regarding their experiences in attending music productions.
- In order to show feature films in class, the teacher needs to obtain a copy of the "public performance videocassette site licence agreement" from the school board. One such licence can be purchased from "Audio Cine Films Inc." (see Resources for ACF website). **Note:** Not all boards have such an agreement.
- Alternative films in the public domain exist from sources such as the National Film Board of Canada and particular distributors (e.g., PBS) who include limited performance rights in the purchase price.

Teaching/Learning Strategies

1. The teacher facilitates a discussion/presentation outlining a variety of music video, musical theatre videos, CDs, music “rockumentaries” in order to demonstrate the variety of examples of musical production available.
2. The teacher guides a discussion about musical events in which students have participated or attended.
3. Students complete a response journal describing one musical event they have experienced, concentrating on both musical and non- musical aspects of the performance (e.g., sound, lighting, marketing).
4. The teacher divides students into small conferencing/discussion groups.
5. Students participate in small group conferencing using their response journals in an exploration of musical and non-musical aspects of music production.
6. Students choose one spokesperson for each group, who reports to the class on the group discussion, listing musical and non-musical aspects of music production that they have discussed.
7. The teacher may wish to summarize the aspects of music production in list form on the board and/or provide a summarizing list.

Assessment & Evaluation of Student Achievement

Product/Activity	Assessment or Evaluation	Purpose	Strategy	Individual or Group	Focus of Assessment
Response journal	Self-assessment	Students record and reflect upon their experience at/in a musical performance	Self-assessment. Teacher checks response journal for completion	Individual	Knowledge/ Understanding Thinking/Inquiry Communication

Accommodations

- Students with oral or written language difficulties may record written tasks on audiotape or video.

Resources

Sound Engineering/Recording

Links to a range of sound and music production sites – <http://www.proaudio.net/HTM/HomeSet1.htm>
Public performance agreement for videos – <http://www.acf-film.com>

Activity 2: What's out there?

Time: 180 minutes

Description

In groups, students research a particular aspect of music production in order to develop a sound plan for the creation of a sound track.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music as they are used in contemporary popular styles;

THV.02 - demonstrate an understanding of basic elements of arts project management;

CRV.02 - plan a music production and carry out part(s) of a production, demonstrating an understanding of music production and arts management;

ANV.01 - analyse and evaluate musical works in the course repertoire, demonstrating an understanding of the main characteristics of contemporary popular music.

Specific Expectations

TH1.03 - describe aspects of musical form in current music productions using appropriate terminology;
TH2.03 - demonstrate an understanding of legal and copyright issues surrounding the creation, interpretation, and recording of music;

CR2.02 - identify their artistic aims for a music production, and devise appropriate production strategies and techniques to realize their aims;

AN1.03 - analyse aspects of musical structure in music productions through listening and compare the structures of music productions, demonstrating an understanding of various musical styles.

Prior Knowledge & Skills

- Familiarity with the various aspects of music production as explored in Activity 1.

Planning Notes

- Due to the nature of this activity, the teacher should become familiar with “jigsaw” group work (individual groups research a particular topic, becoming an “expert” group. When research has been completed, groups are divided and re-formed in to “jigsaw” groups, including one representative from each “expert” group).
- Students may complete some of the research required for completion of this activity independently, outside of class time.

Teaching/Learning Strategies

1. The teacher and students identify the four or five areas of music production that will be explored (e.g., performance, sound, lighting, marketing, set design, recording).
2. The teacher uses the concept of “jigsaw” group work to form home and expert groups.
3. The teacher assigns students to groups based on interest, ensuring an equitable distribution of students in each group.
4. In “expert” groups, students research their particular area of music production using personal experience, as well as classroom, Library/Resource Centre, Internet and/or community resources, such as area theatre guilds, music societies, or recording studios. The teacher may require that some of this research take place outside of the classroom hours.
5. When the research is complete, “expert” groups re-convene to summarize their findings. Each “expert” group produces a one-page handout sheet containing the research information gleaned during task number 4.
6. The teacher makes copies for each group member.
7. The teacher divides “expert” groups into “jigsaw” groups.
8. Student “experts” share their expertise in the production area they researched with the “jigsaw” group. They use the summary handout from their expert group as a guide.
9. Each member of the “jigsaw” group takes notes on all aspects of music production as presented by their peers.
10. Working in their groups, students subdivide the aspects of music production, listing as many specific production roles as possible (e.g., marketing may subdivide into publicity, tickets, financing, memorabilia).
11. “Jigsaw” groups choose a spokesperson, and share their specific production role lists with the rest of the class.

Assessment & Evaluation of Student Achievement

Product/ Activity	Assessment or Evaluation	Purpose	Strategy	Individual or Group	Focus of Assessment
Specific production role lists	Self- and peer- assessment	Assesses student knowledge of production roles and aspects of music production.	Self- and peer- assessment for thoroughness of the exploration of production roles	Group	Knowledge/ Understanding Thinking/Inquiry Communication

Resources

Cultural Human Resources Council. *The Interactive Zone: Careers in New Media*. Ottawa, Canada. ISBN 1-894236-10-6

Cultural Human Resources Council. *Now Hear This! Careers in Music and Sound Recording*. Ottawa, Canada. ISBN 1-894236-08-4

Cultural Human Resources Council. *The Spotlight's On! Careers in Film, Television, Radio, and the Live Performing Arts*. Ottawa, Canada. ISBN 1-894236-13-0

Cultural Human Resources Council Website – <http://www.culturalhrc.ca>

Sound Engineering/Recording

The Association of Professional Recording Services – <http://www.aprs.co.uk/>

Audio Engineering Society – <http://www.aes.org/>

The Music Producers Guild – <http://www.mpg.org.uk/>

Sound Engineers Guild – <http://www.695.com>

Audiomedia Web magazine dealing with sound and recording – <http://www.audiomedia.com/>

Links to a range of sound and music production sites – <http://www.proaudio.net/HTM/HomeSet1.htm>

Stage, Film, and Television

The Academy of Canadian Cinema and Television – <http://www.academy.ca/Academy/>

The Motion Picture Sound Editors Association – <http://www.mpse.org/index.html>

National Academy of Recording Arts and Science – <http://www.grammy.com/>

Film Sound Glossary – <http://www.mixonline.com/filmglossary.html>

Activity 3: Sound Plan and Slide Show

Time: 360 minutes

Description

Working in pairs, students develop a sound plan followed by the creation of a soundtrack for a slide show. The sound plan clearly outlines the music and other sound effects that are used to accompany each segment of the slide show.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music as they are used in contemporary popular styles;

THV.02 - demonstrate an understanding of basic elements of arts project management;

THV.03 - identify technological tools that are necessary in organizing and presenting a music production, and explain their use;

CRV.02 - plan a music production and carry out part(s) of a production, demonstrating an understanding of music production and arts management;

CRV.03 - use technology appropriately in planning and presenting a music production;

ANV.03 - analyse and evaluate a variety of music productions.

Specific Expectations

TH1.01 - demonstrate an understanding of the elements of music as they are used in the popular music studied;

TH1.02 - use a wide variety of musical concepts and terms correctly when discussing, orally and/or in writing, the musical materials of the course;

TH1.03 - describe aspects of musical form in current music productions using appropriate terminology;

TH2.01 - demonstrate an understanding of various aspects of a music production project;

TH2.03 - demonstrate an understanding of legal and copyright issues surrounding the creation, interpretation, and recording of music;

CR1.01 - demonstrate proficiency in performance skills in studies and in repertoire in various musical styles;

CR2.02 - identify their artistic aims for a music production, and devise appropriate production strategies and techniques to realize their aims;

CR2.03 - demonstrate an understanding of the relationship between available resources and the aims of a music production;

CR2.04 - demonstrate the technical skills required for creating a music production;

CR2.06 - demonstrate leadership and the ability to take responsibility in class activities;

CR2.07 - use technology appropriately in organizing and promoting a music production;

CR2.08 - demonstrate the ability to find information on music productions, producers, performers, and writers on the Internet that is relevant to the planning and producing of their own productions;

AN2.02 - evaluate their own music productions and the productions of professionals, using specific criteria;

AN2.03 - analyse the data recorded in their production log or journal, identifying effective aspects of the production and aspects that needed improvement;

AN2.04 - evaluate the impact of music productions on parents, students, the school system, and the community at large.

Prior Knowledge & Skills

- Familiarity with technical skills and concepts developed in Grade 9 and/or 10 Music (e.g., MIDI sequencing, notation programs, analogue and digital recording).

Planning Notes

- Minimum technical requirements are: a computer with appropriate sound card, microphone, sequencing software, recording software and slide-show software (see Grade 10 Music Profile Appendix MT-6 and MT-8).
- *Gold Wave*, a freeware recording program available from <http://www.goldwave.com>.
- An example of free sequencing software available for download is *Anvil Studio* at <http://www.anvilstudio.com>.
- The teacher is the final arbiter regarding the suitability of material being produced and presented.

- The teacher ensures that established “Acceptable Use” policies for computers and Internet are followed.
- The teacher ensures that students adhere to copyright laws.
- Depending on availability of resources, teachers may wish to schedule this over an extended period of time, to allow students more time with the equipment.

Teaching/Learning Strategies

1. The teacher reviews/teaches/models techniques for using a computer (see Grade 10 Course Profiles, Appendices MT-6 and MT-7) to create and save audio files (e.g., Real Audio, Mp3, .WAV).
2. The teacher reviews/teaches/models use of slide-show software (e.g., *Corel Presentations*).
3. Students work in pairs, as assigned.
4. Students engage in a think/pair/share activity reviewing areas of responsibility in a music production as determined in Activity 2.
5. Students choose an area of production responsibility for the subject of their slide-show presentation. (The teacher assures that the group choices represent a range of production topics).
6. Students gather audio material for use in slide shows (e.g., MIDI, .WAV, and MP3 files from Internet sources, student-recorded .WAV files, and CD audio).
7. Students create slide shows using slide-show software and insert sound files according to schedule established by teacher based on equipment availability. Visuals in the slides may be relatively simple, including text and clip art included with the slide-show software.
8. Slide shows, to include a minimum of ten slides, are at least 60 seconds long, and have a minimum of one example each of a MIDI file, a CD audio file, an Mp3 file, and a .wav file.
9. Students present their slide shows to the class.
10. The teacher assesses slide shows using a checklist (Appendix A – Slide Show Assessment Checklist).

Assessment & Evaluation of Student Achievement

Product/ Activity	Assessment or Evaluation	Purpose	Strategy	Individual or Group	Focus of Assessment
Slideshow/ Soundtrack	Self- and teacher- assessment	Ensure that students have met the requirements of the assignment	Appendix A – Slide Show Assessment Checklist	Group (Pairs)	Knowledge/ Understanding Thinking/Inquiry Communication Application

Accommodations

- Enrichment activities may include producing a more sophisticated soundtrack, which may include original MIDI compositions.

Resources

Apple Creative – <http://www.apple.com/creative/musicaudio/resources/index.html>
Anvil Studio: Downloadable freeware MIDI and WAV sequencer – <http://www.anvilstudio.com>
 Explanation of the installing and configuring of computer sound card to record effectively – <http://www.cakewalk.com/Support/Lessons/WindowsMixer.htm>

Appendices

Appendix A – Slide Show Assessment Checklist

Activity 4: Small Scale Productions

Time: 420 minutes

Description

Working in groups, students plan and present a small-scale music production for the class, the school, and/or the community, demonstrating an understanding of the creative process. These relatively minor productions are intended to help students develop the knowledge and skills they need to mount larger scale presentations such as the Large Scale Production outlined in Activity 5. The nature of the small-scale productions will vary and should be geared to the strengths and interests of students involved.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music as they are used in contemporary popular styles;

THV.02 - demonstrate an understanding of basic elements of arts project management;

THV.03 - identify technological tools that are necessary in organizing and presenting a music production, and explain their use;

CRV.01 - play or sing with proficiency musical works and technical exercises that are appropriate for the course;

CRV.02 - plan a music production and carry out part(s) of a production, demonstrating an understanding of music production and arts management;

CRV.03 - use technology appropriately in planning and presenting a music production;

ANV.03 - analyse and evaluate a variety of music productions.

Specific Expectations

TH1.01 - demonstrate an understanding of the elements of music as they are used in the popular music studied;

TH1.02 - use a wide variety of musical concepts and terms correctly when discussing, orally and/or in writing, the musical materials of the course;

TH1.03 - describe aspects of musical form in current music productions using appropriate terminology;

TH2.01 - demonstrate an understanding of various aspects of a music production project;

TH2.02 - explain the use of technology in various aspects of production administration and presentation;

TH2.03 - demonstrate an understanding of legal and copyright issues surrounding the creation, interpretation, and recording of music;

CR1.01 - demonstrate proficiency in performance skills in studies and in repertoire in various musical styles;

CR2.01 - plan a multifaceted music production for the school and/or community demonstrating an understanding of the creative process;

CR2.02 - identify their artistic aims for a music production, and devise appropriate production strategies and techniques to realize their aims;

CR2.03 - demonstrate an understanding of the relationship between available resources and the aims of a music production;

CR2.04 - demonstrate the technical skills required for creating a music production;

CR2.05 - demonstrate an understanding of the roles of one or more of the following: producer, director, production manager, performer;

CR2.06 - demonstrate leadership and the ability to take responsibility in class activities;

CR2.07 - use technology appropriately in organizing and promoting a music production;

CR2.08 - demonstrate the ability to find information on music productions, producers, performers, and writers on the Internet that is relevant to the planning and producing of their own productions;

AN1.03 - analyse aspects of musical structure in music productions through listening and compare the structures of music productions, demonstrating an understanding of various musical styles;

AN1.04 - analyse live and/or recorded performances of music following standard procedures in critical analysis;

AN1.07 - analyse the relationship between the audience and a live performance in a specific setting and explain why a particular audience might find the performance satisfying;

AN2.02 - evaluate their own music productions and the productions of professionals, using specific criteria;

AN2.03 - analyse the data recorded in their production log or journal, identifying effective aspects of the production and aspects that needed improvement;

AN2.04 - evaluate the impact of music productions on parents, students, the school system, and the community at large.

Prior Knowledge & Skills

- Students must know the terms and skills related to music production developed in Activities 1 to 3.

Planning Notes

- The teacher remains vigilant regarding aspects of health and safety (e.g., electrical, scaffolding, safe storage of materials).
- The teacher is the final arbiter with regards to suitability of material being produced and presented.
- The teacher ensures that established “Acceptable Use” policies for computers and the Internet are followed.
- The teacher ensures that students adhere to copyright.
- The choice of music production is related to students, as well as the available resources in the school and the community (e.g., small ensemble performances in school and community venues: retirement homes, elementary schools, school cafeteria; available sound system).
- Groupings and tasks should serve to develop the technical and performance skills that will be necessary for the major music productions. The small-scale productions could include any of the following:
 - Provide a sound plan for a school assembly
 - Record a small ensemble
 - Compose and/or arrange a selection using appropriate technologies (e.g., music notation software, MIDI sequencing software)
 - Perform a short choral or ensemble concert in an appropriate venue
 - Produce a music video
- The teacher is encouraged to be active in developing a reasonable schedule for the presentations.

Teaching/Learning Strategies

1. The teacher reviews, in a teacher-directed discussion, the range of skills that are necessary in a large-scale music production (Activity 3).
2. The teacher extends this discussion, exploring the potential small-scale projects and productions that could be used to develop the wide range of skills needed in music production. The discussion should take into consideration locally available resources and venues for small presentations.
3. The teacher assigns students to small-scale production groups based on students’ skills and interests (see Planning Notes). Ideally there will be several groups working on different kinds of projects intended to develop different skills. One group might record a small ensemble, while another might work on a music video, while another might compose and publish a piece of music. The teacher must stress that the point of each activity should be skill development in areas important to production.

4. The teacher introduces the production log (Appendix B – Individual Production Log), explaining how it will be used to plan their activity, and to keep them focused and on track during preparation.
5. Working in groups, students develop an action plans (see Appendix C-1 – Small Scale Production Checklist, Appendix C-2 – Timeline), and submit them to the teacher for assessment and approval. The teacher must ensure that the proposals presented by each group are reasonable and consistent with timelines and available resources.
6. Working in groups, students confirm arrangements with targeted audience and make appropriate venue arrangements (e.g., book the gym, speak with retirement home administrator).
7. In consultation with the teacher, groups develop rubrics for the evaluation of their product.
8. Student groups work on their production tasks rehearsing their production over several periods.
9. The teacher monitors group progress on a regular basis with reference to action plans.
10. The groups present/perform/complete their tasks according to the schedule outlined in their action plans.
11. Students share the results of their productions in a class conference, focusing on the skills that they developed during this activity.

Assessment & Evaluation of Student Achievement

Product/Activity	Assessment or Evaluation	Purpose	Strategy	Individual or Group	Focus of Assessment
Group Action Plan	Self-, peer, and teacher-assessment	Clarify group task and responsibilities and create action plan	Group conference and completion of Appendix C-1, C-2 (checklist of critical tasks and timeline)	Group	Knowledge/ Understanding Thinking/ Inquiry Communication
Production Logs	Assessment/evaluation	Record student activities and achievements. Resource for teacher/student dialogue	Daily log entries (Appendix B – Individual Production Log) Regular teacher review and feedback Tool for final evaluation.	Individual	Knowledge/ Understanding Thinking/ Inquiry Communication Application
Group performance task	Evaluation	Evaluate achievement reflected in Production Logs, and student final products	The teacher uses group-developed rubric to evaluate achievement reflected in Production Logs, and final products.	Individual	Knowledge/ Understanding Thinking/ Inquiry Communication Application

Accommodations

- Students with oral or written language difficulties may record written tasks on video or audiotape.
- Students with advanced performance skills may be featured group performers as an enrichment activity.

Resources

Sound Engineering/Recording/Production

The Association of Professional Recording Services – <http://www.aprs.co.uk/>

Audio Engineering Society – <http://www.aes.org/>

The Music Producers Guild – <http://www.mpg.org.uk/>

Sound Engineers Guild – <http://www.695.com/>

Audiomedia Web magazine dealing with sound and recording – <http://www.audiomedia.com/>

Links to a range of sound and music production sites – <http://www.proaudio.net/HTM/HomeSet1.htm>

Electronic Musician Magazine – <http://industryclick.com/magazine.asp?siteid=15&magazineid=33>

Tips for all kinds of music projects – <http://www.recordingmag.com>

Well established digital music production site – <http://www.harmony-central.com/>

For keyboardists, guitarists, drummers, DJs, vocalists, and production – <http://www.MusicPlayer.com>

Wonderful explanation of the sometimes tricky task of setting up your computer sound card to record effectively – <http://www.cakewalk.com/Support/Lessons/WindowsMixer.htm>

General Resources

On-line Music Festival – <http://www.enoreo.on.ca/musiccyberfest>

Apple Creative – <http://www.apple.com/creative/musicaudio/resources/index.html>

Composition and Related Sites

American Society of Composer and Performers – <http://www.ascap.com/>

Society of Composers, Authors, and Music Publishers of Canada – <http://www.socan.ca/>

TAXI (connections for budding stars to Recording Companies) – <http://www.taxi.com/>

Print

See Overview, p. 8

Appendices

Appendix B – Individual Production Log

Appendix C-1 – Small Scale Production Checklist

Appendix C-2 – Timeline

Activity 5: Large Scale Production (A Culminating Activity)

Time: 720 minutes

Description

Students plan and present a multifaceted music production for the school and or community, demonstrating an understanding of the creative process.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music as they are used in contemporary popular styles;

THV.02 - demonstrate an understanding of basic elements of arts project management;

THV.03 - identify technological tools that are necessary in organizing and presenting a music production, and explain their use;

CRV.01 - play or sing with proficiency musical works and technical exercises that are appropriate for the course;

CRV.03 - use technology appropriately in planning and presenting a music production;

ANV.03 - analyse and evaluate a variety of music productions.

Specific Expectations

TH1.01 - demonstrate an understanding of the elements of music as they are used in the popular music studied;

TH1.02 - use a wide variety of musical concepts and terms correctly when discussing, orally and/or in writing, the musical materials of the course;

TH1.03 - describe aspects of musical form in current music productions using appropriate terminology;

TH2.01 - demonstrate an understanding of various aspects of a music production project;

TH2.02 - explain the use of technology in various aspects of production administration and presentation;

TH2.0 - demonstrate an understanding of legal and copyright issues surrounding the creation, interpretation, and recording of music;

CR1.01 - demonstrate proficiency in performance skills in studies and in repertoire in various musical styles;

CR2.01 - plan a multifaceted music production for the school and/or community demonstrating an understanding of the creative process;

CR2.02 - identify their artistic aims for a music production, and devise appropriate production strategies and techniques to realize their aims;

CR2.03 - demonstrate an understanding of the relationship between available resources and the aims of a music production;

CR2.04 - demonstrate the technical skills required for creating a music production;

CR2.05 - demonstrate an understanding of the roles of one or more of the following: producer, director, production manager, performer;

CR2.06 - demonstrate leadership and the ability to take responsibility in class activities;

CR2.07 - use technology appropriately in organizing and promoting a music production;

CR2.08 - demonstrate the ability to find information on music productions, producers, performers, and writers on the Internet that is relevant to the planning and producing of their own productions;

AN1.03 - analyse aspects of musical structure in music productions through listening and compare the structures of music productions, demonstrating an understanding of various musical styles;

AN1.04 - analyse live and/or recorded performances of music following standard procedures in critical analysis;

AN1.07 - analyse the relationship between the audience and a live performance in a specific setting and explain why a particular audience might find the performance satisfying;

AN2.02 - evaluate their own music productions and the productions of professionals, using specific criteria;

AN2.03 - analyse the data recorded in their production log or journal, identifying effective aspects of the production and aspects that needed improvement;

AN2.04 - evaluate the impact of music productions on parents, students, the school system, and the community at large.

Prior Knowledge & Skills

- Knowledge and skills developed in Activities 1 to 4.

Planning Notes

- The teacher is vigilant regarding aspects of health and safety (e.g., electrical, scaffolding, safe storage of materials).
- The teacher is final arbiter with regards to suitability of material being produced and presented.
- The teacher ensures that established “Acceptable Use” policies for computers and Internet are followed.
- The teacher ensures the strict adherence to copyright laws.
- The choice of music production will be related to the available resources in the class, the school and the community (e.g., school music concert with various ensembles, musical theatre production, an elementary school tour, a cultural exchange trip, “Battle of the Bands”, music video, CD production, multimedia installation).
- The teacher may provide copies of arts reviews from various newspapers as examples for students’ reviews.

Teaching/Learning Strategies

1. The teacher facilitates the review of Small-Scale Productions (Activity 4) and Sound Plans (Activity 3) to assess strengths in class and possible format for this activity.
2. The teacher and students choose a production (see examples in Planning Notes).
3. Students form Production Teams: Creative/Performing, Budget, Publicity/Tickets/Program, Lighting, Sound, Recording (audio/video), Equipment, Sets, Costumes, Makeup, Scheduling, Direction, Production (students may need to be on more than one team in order to be actively involved throughout the course of the production).
4. Students maintain Production Logs (Appendix B – Individual Production Log).
5. Teams target audience and tailor production accordingly.
6. Teams establish preliminary timelines/critical path/rehearsal schedule.
7. Teams brainstorm and prepare written Team Proposals with timelines.
8. Teams research copyright considerations and acquire necessary rights/permission.
9. Teams acquire performance materials (e.g., lyrics, dialogue, lead sheets, music - see Resources for suggested sources).
10. Students create any necessary original materials and copyright these as desired.
11. Students rehearse production.
12. Teams engage in Mid-Project Assessment and realignment of plans/timelines/performance(s) (Appendix C-1 – Small Scale Production Checklist, Appendix C-2 – Timeline).
13. Teams write Peer Reviews of each other (pair up teams - each team responsible for one other team - have open forum sharing of reviews).
14. Teams review Team Proposals, Peer Reviews and Production Logs and assess strengths and weaknesses of production in Team Self-Assessment Conference.
15. Students write Newspaper Review of performance.
16. Students invite reviews from peers, community, parents and local media and compare public perception with internal review.
17. Students organize a post-production reception/celebration.
18. The teacher completes evaluation rubric (Appendix D – Rubric for Final Evaluation of Major Production).

Assessment & Evaluation of Student Achievement

Product/ Activity	Assessment or Evaluation	Purpose	Strategy	Individual or Group	Focus of Assessment
Team Proposal	Assessment	Clarify team responsibilities and create action plan	Team conference and written proposal including checklist of critical tasks and timeline	Group	Knowledge/ Understanding Thinking/ Inquiry Application
Production Logs	Assessment/ evaluation	Record student activities and achievements. Resource for teacher/student dialogue	Daily log entries Regular teacher review and feedback (tool for final evaluation)	Individual	Knowledge/ Understanding Thinking/ Inquiry Application
Mid Project Assessment (Assess at half way point of project)	Assessment	Assess progress to date	Self-Assessment. Review Team Proposal, Checklist and Production Logs, and revise timelines as necessary.	Individual/ Group	Knowledge/ Understanding Thinking/ Inquiry Application
Peer Reviews	Assessment	Peer review teams review each other's Proposal, Checklist, and Performance achievement	Performance Task. Review each other's Proposal, Checklist, and Performance achievement through anecdotal record.	Group	Knowledge/ Understanding Thinking/ Inquiry
Team Self-Assessment	Assessment/ evaluation	Self-assessment of team success	Team Self-Assessment Conference in light of Peer Review	Group	Knowledge/ Understanding Thinking/ Inquiry
Newspaper Review	Evaluation	Response Journal/Anecdotal Record in response to the performance review	Students write comprehensive review of performance.	Individual	Knowledge/ Understanding Thinking/ Inquiry Application
Teacher Final Evaluation	Evaluation (and Assess for completion)	Evaluation of student achievement	Teacher evaluates achievement reflected in Production Logs, Team Self-Assessment, Newspaper Review, and Production	Individual	Knowledge/ Understanding Thinking/ Inquiry Application

Accommodations

- Students with oral or written language difficulties may record written tasks on audiotape or video.
- Students with advanced technical skills and appropriate resources might engage in enrichment activities (e.g., CD recording of performance, multi-camera edited video).
- Students with advanced performance skills may be given prominent opportunities in the production.
- Students with advanced creative skills may be given opportunities to produce original material for the production.

Resources

Internet sources for lyrics tabs

Musical theatre publishers

Books on producing musicals

Sound Engineering/Recording/Production

The Association of Professional Recording Services – <http://www.aprs.co.uk/>

Audio Engineering Society – <http://www.aes.org/>

The Music Producers Guild – <http://www.mpg.org.uk/>

Sound Engineers Guild – <http://www.695.com/>

Audiomedia Web magazine dealing with sound and recording – <http://www.audiomedia.com/>

Links to a range of sound and music production sites – <http://www.proaudio.net/HTM/HomeSet1.htm>

Guitar and bass tabs – <http://www.tabcrawler.com>

For keyboardists, guitarists, drummers, DJs, vocalists, and production – <http://www.MusicPlayer.com>

Electronic and Digital Music Applications

Anvil Studio: Downloadable freeware MIDI and WAV sequencer – <http://www.anvilstudio.com>

Electronic Musician Magazine – <http://industryclick.com/magazine.asp?siteid=15&magazineid=33>

Tips for all kinds of music projects – <http://www.recordingmag.com/>

Well established digital music production site – <http://www.harmony-central.com/>

Wonderful explanation of the sometimes tricky task of setting up your computer sound card to record effectively – <http://www.cakewalk.com/Support/Lessons/WindowsMixer.htm>

General Resources

On-line Music Festival – <http://www.enoreo.on.ca/musiccyberfest>

Apple Creative – <http://www.apple.com/creative/musicaudio/resources/index.html>

Also see Overview, p. 8

Appendices

Appendix B – Individual Production Log

Appendix D – Rubric for Final Evaluation of Major Production

Appendix C-1

Small Scale Production Checklist

Group Members:

Group Project:

Target Audience:

Venue/Location:

Initial Contact: Name of Contact:

Date:

Details:

Venue Visit: Date:

Observation Notes:

Considerations (seating, audience, equipment set-up)

Project details (e.g., specify individual responsibilities, choose repertoire, playlist):

Required equipment/technologies/resources:

Appendix D

Rubric for Final Evaluation of Major Production

Category	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Thinking/Inquiry	<i>Prod. Log</i>			
Critical analysis of their role in the production	- limited analysis	- some analysis	- considerable degree of analysis	- extensive in-depth analysis
Communication				
- quality of communication of activities	- rarely makes entry in log	- sometimes makes entry in log	- usually makes entry in log	- always makes entry in log
Knowledge/Understanding	<i>Newspaper Review</i>			
Understanding of concepts, elements, principles, and theories	- demonstrates limited understanding	- demonstrates some understanding	- demonstrates considerable understanding	- demonstrates thorough and insightful understanding
Thinking/Inquiry				
Making connections between different elements of the production	- makes connections with limited effectiveness	- makes connections with moderate effectiveness	- makes connections with considerable effectiveness	- makes connections with high degree of effectiveness
Communication				
Communication and expression of ideas for different audiences and purposes	- communicates with limited clarity	- communicates with moderate clarity	- communicates with considerable clarity	- communicates with a high degree of clarity
Communication	<i>Production</i>			
Use of various forms of communication relevant to role in production (e.g., lighting design chart, musical quality, advertising, print materials)	- uses form with limited effectiveness to communicate ideas and information	- uses form with some effectiveness to communicate ideas and information	- uses form effectively to communicate ideas and information	- uses form with a high degree of effectiveness to communicate ideas and information

Application	<i>Production</i>			
Use of equipment, materials and technology relevant to role in production	- uses equipment safely and correctly with constant supervision	- uses equipment safely and correctly with some supervision	- uses equipment safely and correctly.	- demonstrates and promotes safe and correct use of equipment
Application of the creative process (e.g., striving for originality and contributing to the overall success of the production)	- applies the creative process with limited effectiveness	- applies the creative process with some effectiveness	- applies the creative process with considerable effectiveness	- applies the creative process with a high degree of effectiveness

Note: A student whose achievement is below level 1 (50%) has not met the expectations of this assignment or activity.

Unit 3: Popular Music

Time: 20 hours

Unit Description

Expectations representing the three strands (theory, creation and analysis) related to the study of popular music are clustered to form this unit. This unit involves the exploration of the history, the forms and the contributions of “popular” music in the twentieth century. Activities such as brainstorming sessions, surveying people from various generations, composing soundtracks, rewriting lyrics, and writing performance reviews are explored in detailed. Students arrange and interpret works in contemporary popular styles as they work towards the culminating activity. The culminating activity, which encompasses the knowledge and skills acquired from the previous activities, requires students to investigate specific musical decades. The final presentation is a radio documentary that includes sound clips from the assigned decades.

Unit 3 Synopsis Chart

Activity	Time	Expectations	Assessment	Tasks
1. What makes popular music popular	60 min	THV.01, TH1.01, ANV.01, ANV.02, AN1.07 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Knowledge/ Understanding Thinking/ Inquiry	- Mind-mapping - Brainstorming
2. Learning through Listening	60 min	THV.01, TH1.01, TH1.03, ANV.02, AN1.01, AN1.02 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Knowledge/ Understanding Thinking/ Inquiry	- Reflection on listening examples - Analysis of form
3. Chronology of Popular Music	60 min	ANV.04, AN1.03 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Knowledge/ Understanding	- Timelines - Research
4. Longevity of Popular Styles	30 min	ANV.04, AN1.01, AN1.02, AN1.06, AN1.07 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Communication	- Interviewing - Group Sharing and Reflection
5. Critical Response to Popular Music	120 min	ANV.01, ANV.02, AN1.04, AN1.07 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Thinking/ Inquiry Communication	- Analysis - Listening
6. Creation of Film Music	180 min	ANV.01, ANV.02, AN1.05, AN2.02, CRV.01, CR2.06 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Application	- Analysing - Modifying/ Composing
7. Arranging Popular Music	210 min	THV.01, TH1.02, CRV.01, CR1.01, CR1.02, CR1.03, CR1.05, CR1.06 CGE2e, 3c, 3e, 4e, 4g, 5a, 5e, 5g, 7b, 7f, 7g	Application	- Arranging
8. Lyrics in the Musical	180 min	ANV.03, AN1.03, AN1.07, AN2.02 CGE2b, 2c, 2d, 2e, 3c, 3e, 4e, 4f, 4g, 5e, 5g, 7b, 7f, 7g	Application	- Creation

9. Radio Documentary	300 min	THV.01, TH1.01, TH1.02, TH1.03, ANV.01, ANV.04, AN1.01, AN1.02, AN1.06, CRV.03, CR1.01, CR2.04 CGE2a, 2b, 2c, 2d, 3b, 3d, 3e, 3f, 4a, 4b, 4c, 4d, 4f, 5a, 5b, 5e, 5f, 5g, 7f, 7g	Application	- Research - Creation
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Activity 1: What Makes Pop Music Popular

Time: 60 minutes

Description

Students brainstorm popular music styles and create a mind-map containing an outline of the different styles under the umbrella of this genre (e.g., jazz, new age, Broadway). Students define the characteristics they believe are indicative of each style.

Strand(s) & Learning Expectations

Strand(s): Theory, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music as they are used in contemporary popular styles;

ANV.01 - analyse and evaluate musical works in the course repertoire, demonstrating an understanding of the main characteristics of contemporary popular music;

ANV.02 - identify, analyse, and evaluate musical works through listening.

Specific Expectations

TH1.01 - demonstrate an understanding of the elements of music as they are used in the popular music studied;

AN1.07 - analyse the relationship between the audience and a live performance in a specific setting and explain why a particular audience might find the performance satisfying.

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly with sensitivity to others;

CGE2d - writes and speaks fluently one or both of the official languages;

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;

CGE4e - sets appropriate goals and priorities in school, work, and personal life;

CGE4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;

CGE4g - examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities;

CGE5e - respects the rights, responsibilities, and contributions of self and others;

CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE7b - accepts accountability for one's own actions;

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;
CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Prior Knowledge & Skills

- No prior knowledge is required.

Planning Notes

- The different popular styles should be inclusive of many various cultures.
- The teacher needs to access to information regarding different popular styles.
- Students require chart paper for group work activities.
- The teacher should introduce the culminating activity (Activity 9) to students at the beginning of this activity so that they can be working towards the final project.

Teaching/Learning Strategies

1. Students discover a definition of popular music as they brainstorm the different styles under the genre of popular music. The teacher may add genres not mentioned by students.
2. The teacher records their suggestions on chart paper or on the board in the form of a mind map (refer to Appendix A – Popular Music Mind Map as an example) having students define each bubble in a written format.
3. Upon completion of the mind-map, students form groups and are assigned a specific genre of popular music (refer to Appendix A – Popular Music Mind Map as an example).
4. Have each group listen to examples of music from their assigned genre. Students may use their own cassette player for this activity.
5. Each group forms a list of five characteristics that they believe best describes the assigned style.
6. Each group presents their final lists to the class followed by a class discussion based on the presentation.
7. Have students debrief the activity by way of a journal entry (see Appendix M).

Assessment & Evaluation of Student Achievement

- Teacher Observation assessment may be used to assess the mindmap (Knowledge and Understanding)
- For assessment of journal entry see Appendix M – Sample Journal Topics.

Accommodations

- Set specific time limits for group activity.

Resources

Encarta – <http://www.encarta.msm.com>

Larkin, Colin. *The Groves Encyclopaedia of Popular Music*. New York: Groves Dictionaries Inc., Muze Inc., 1998.

Lycos Music – <http://dir.lycos/Arts/Music/History>

Taruskin, Richard and Piero Weiss. *Music in the Western World*. New York: Schirmer Books, a Division of Macmillan Inc., 1984.

Activity 2: Learning Through Listening

Time: 60 minutes

Description

Students participate in teacher-directed listening activities. Selections should clearly differentiate the characteristics of each style of popular music.

Strand(s) & Learning Expectations

Strand(s): Theory, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music as they are used in contemporary popular styles;

ANV.02 - analyse and evaluate musical works in the course repertoire, demonstrating an understanding of the main characteristics of contemporary popular music.

Specific Expectations

TH1.01 - demonstrate an understanding of the elements of music as they are used in the popular music studied;

TH1.03 - describe aspects of musical form in current music productions using appropriate terminology;

AN1.01 - analyse works in various styles in the course repertoire explaining how various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;

AN1.02 - analyse works of popular music, through listening, explaining how various elements work together, and evaluate the effectiveness of the use of the elements.

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly with sensitivity to others;

CGE2d - writes and speaks fluently one or both of the official languages;

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;

CGE4e - sets appropriate goals and priorities in school, work, and personal life;

CGE4 - applies effective communication, decision-making, problem-solving, time, and resource management skills;

CGE4g - examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities;

CGE5e - respects the rights, responsibilities, and contributions of self and others;

CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE7b - accepts accountability for one's own actions;

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;

CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Prior Knowledge & Skills

- Students need to be aware of the basic elements of music (e.g., melody, rhythm, texture, tone colour, form, and dynamics).

Planning Notes

- The teacher needs to prepare listening examples of different styles of popular music. Examples can be found on Internet sites or representative titles on audiodisk (See Resources).
- Have students bring in listening examples of popular music to be used for this activity.
- The teacher encourages students to reflect on the nature and purpose of the culminating activity (Activity 9) as they listen to the musical examples.

Teaching/Learning Strategies

1. The teacher hands out Appendix B – Directed Listening Guide to each student.
2. Have students sit in groups of four or five.
3. The teacher plays examples of as many different styles of popular music as possible.
4. Students record their reactions on their listening guides, discussing their reactions with their groups after each song.
5. As a class, record the most recurring responses on the board and have students transfer these results to their notebooks.

Assessment & Evaluation of Student Achievement

- Assess Directed Listening Guide (Appendix B – Directed Listening Guide) through anecdotal comments
- Formal Teacher Observation
- Presentation
- Assessment of Journal Entry (see Appendix M – Sample Journal Topics)

Accommodations

- Reinforce oral instructions with written or visual cues.
- Repeat listening examples if the need arises.
- Encourage students to ask questions.
- For assessment of journal entry see Appendix M Sample Journal Topics.

Resources

Copland, Aaron. *What to Listen For In Music*. New York: McGraw-Hill Book Company Inc., 1957.

Ferris, Jean. *Music: The Art of Listening*, 2nd ed. New York: William C. Brown Publishers, 1988.

Marsalis, Wynton. *Marsalis on Music: Listening for Clues*. New York: Sony Music Entertainment Inc., 1995. 54 min.

Lycos Music – <http://music.lycos.com>

The MIDIfarm – <http://www.MIDIfarm.com>

The Ultimate Music Guide – <http://www.fortunecity.com>

Activity 3: Chronology of Popular Music

Time: 60 minutes

Description

Students are introduced to the history of popular music through various media.

Strand(s) & Learning Expectations

Strand(s): Analysis

Overall Expectations

ANV.04 - demonstrate an understanding of music in its social context.

Specific Expectations

AN1.03 - analyse aspects of musical structure in music productions through listening and compare the structures of music productions, demonstrating an understanding of various musical styles.

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly with sensitivity to others;

CGE2d - writes and speaks fluently one or both of the official languages;

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;

CGE4e - sets appropriate goals and priorities in school, work, and personal life;

CGE4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;

CGE4g - examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities in work which contributes to the common good;

CGE5e - respects the rights, responsibilities, and contributions of self and others;

CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE7b - accepts accountability for one's own actions;

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;

CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Planning Notes

- The teacher finds an appropriate video (see Resources) that introduces the history of popular music.
- The teacher encourages students to reflect on the nature and purpose of the culminating activity (Activity 9) during their research.

Teaching/Learning Strategies

1. The teacher introduces the concept of a timeline to students. Show examples if necessary (see Appendix C – Popular Music Timeline).
2. Have students construct a timeline based on the video presentation. Encourage students to be visually creative in their final draft and to continue research on their own.
3. Students observe the video presentation, followed by a class discussion.

Assessment & Evaluation of Student Achievement

- Rubric to assess Timeline (see Appendix D – Timeline Assessment)
- Assessment of Journal Entry (see Appendix M – Sample Journal Topics)

Accommodations

- Encourage the use of drawing or sketching as part of the planning process
- Model and display examples
- For evaluation of journal entry see Appendix M – Sample Journal Topics

Resources

Larkin, Colin. *The Groves Encyclopaedia of Popular Music*. New York: Groves Dictionaries Inc., Muze Inc., 1998.

Taruskin, Richard and Piero Weiss. *Music in the Western World*. New York: Schirmer Books, A Division of Macmillan Inc., 1984.

Encarta – <http://www.encarta.msm.com>

Lycos Music – <http://dir.lycos.com/Arts/Music/History>

Rock Roots: History of American Pop Music (video available from Education Video Network: www.edvinet.com or “Music in Motion” music company)

Activity 4: Longevity of Popular Styles

Time: 30 minutes

Description

Students conduct a parent/guardian survey based on the styles of popular music that were favoured by their generation. The results of the survey are the basis for the subsequent discussion.

Strand(s) & Learning Expectations

Strand(s): Analysis

Overall Expectations

ANV.04 - demonstrate an understanding of music in its social context.

Specific Expectations

AN1.01 - analyse works in various styles in the course repertoire explaining how various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;

AN1.02 - analyse works of popular music, through listening, explaining how various elements work together, and evaluate the effectiveness of the use of the elements;

AN1.06 - analyse the relationship between identity and music in a society;

AN1.07 - analyse the relationship between the audience and a live performance in a specific setting and explain why a particular audience might find the performance satisfying.

Ontario Catholic School Graduate Expectations

CGE2 - reads, understands, and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly with sensitivity to others;

CGE2d - writes and speaks fluently one or both of the official languages;

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;

CGE4e - sets appropriate goals and priorities in school, work, and personal life;

CGE4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;

CGE4g - examines and reflects on one’s personal values, abilities, and aspirations influencing life’s choices and opportunities;

CGE5e - respects the rights, responsibilities, and contributions of self and others;

CGE5g - achieves excellence, originality, and integrity in one’s own work and supports these qualities in the work of others;

CGE7b - accepts accountability for one’s own actions;

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;
CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Prior Knowledge & Skills

- No prior knowledge is required.

Planning Notes

- The teacher and students prepare a survey (see Appendix E – Parent/Guardian Popular Music Survey as an example).
- The teacher encourages students to reflect on the culminating activity (Activity 9) while administering the survey.

Teaching/Learning Strategies

1. The teacher hands out and explains the survey to students (See Appendix E – Parent/Guardian Popular Music Survey). Allow ample time for students to complete and discuss at home.
2. Upon completion of the survey, students discuss the reasons why there is/is not a generation gap in popular music between people of different generation and where they believe popular music is headed.

Assessment & Evaluation of Student Achievement

- Assessment on survey and connections made to this survey (see Appendix F – Assessment of Parent/Guardian Survey and Student Response)

Accommodations

- Allow students to complete the task by providing additional time.
- Relate the material to students' lives and real-life situations in order to provide an authentic learning experience for students.
- Students tape the interviews to support the writing, if necessary, as an alternative support for the draft work.

Resources

Parents/Guardians/Relatives

Activity 5: Critical Response to Popular Music

Time: 120 minutes

Description

Students engage in activities that help prepare them to become music critics. Through analysing existing reviews and constructing their own critiques, students develop critical analysis skills.

Strand(s) & Learning Expectations

Strand(s): Analysis

Overall Expectations

- ANV.01 - analyse and evaluate musical works in the course repertoire, demonstrating an understanding of the main characteristics of contemporary popular music;
ANV.02 - identify, analyse, and evaluate musical works through listening.

Specific Expectations

AN1.04 - analyse live and/or recorded performances of music following standard procedures in critical analysis;

AN1.07 - analyse the relationship between the audience and a live performance in a specific setting and explain why a particular audience might find the performance satisfying.

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly with sensitivity to others;

CGE2d - writes and speaks fluently one or both of the official languages;

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;

CGE4e - sets appropriate goals and priorities in school, work, and personal life;

CGE4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;

CGE4g - examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities;

CGE5e - respects the rights, responsibilities, and contributions of self and others;

CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE7b - accepts accountability for one's own actions;

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;

CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Prior Knowledge & Skills

- A basic awareness of the elements of music allows students to properly analyse, review, and write critiques.

Planning Notes

- The teacher selects two contrasting music performance reviews as examples for students to model (See resource list for Music! It's Role and Importance in our Lives).

Teaching/Learning Strategies

1. Model and display examples of writing for specific purposes related to reviews.
2. Students use the school/public library resources to find two contrasting reviews (favourable and non-favourable) in local newspapers, magazines, Internet, etc. to bring in for discussion.
3. Students complete the following questions, in small groups, by studying each other's articles (provide students with the teacher's samples if they were not able to locate any).

Questions:

- (a) What is the focus of each article?
- (b) What topics are addressed (audience reaction, acoustics, music performed)?
- (c) What descriptive nouns, adjectives and adverbs are used to indicate the critics' reaction?

4. Each group presents their completed chart.

Topics Addressed	Positive Descriptive Words	Negative Descriptive Words
Audience reaction	Colourful	Ghastly
Acoustics	Showpiece	Uninvolved

5. Students view a live or taped performance of a popular music performance and write their own review, based on the skills outlined above.

Assessment & Evaluation of Student Achievement

- Anecdotal and observation evaluation.
- Assessment of Journal Entry (see Appendix M – Sample Journal Topics)

Accommodations

- Provide models of the writing process related to review that are visible for students.
- Encourage drafts and suggest ways to improve drafts.
- Negotiate the required length and appropriate deadlines for written assignments.

Resources

Copland, Aaron. *What to Listen For In Music*. New York: McGraw-Hill Book Company Inc., 1957.

Ferris, Jean. *Music: The Art of Listening*, 2nd ed. New York: William C. Brown Publishers, 1988.

Fowler, Charles. *Music! Its Role and Importance in Our Lives*. New York: Macmillan/McGraw-Hill, 1994. ISBN 0-02-642121-6

Marsalis, Wynton. *Marsalis on Music: Listening for Clues*. New York: Sony Music Entertainment Inc., 1995. 54 min.

Popular Print Media – Entertainment sections of newspapers and news magazines

Activity 6: Creation of Film Music

Time: 180 minutes

Description

Students identify and demonstrate the importance of popular music in cinema, through the creation of a new soundtrack for one of their favourite scenes in a film.

Strand(s) & Learning Expectations

Strand(s): Creation, Analysis

Overall Expectations

CRV.01 - play or sing with proficiency musical works and technical exercises that are appropriate for the course;

ANV.01 - analyse and evaluate musical works in the course repertoire, demonstrating an understanding of the main characteristics of contemporary popular music;

ANV.02 - identify, analyse, and evaluate musical works through listening.

Specific Expectations

CR2.06 - demonstrate leadership and the ability to take responsibility in class activities;

AN1.05 - describe the aesthetic characteristics of musical sound tracks from twentieth- century films, and analyse the contribution of composers to popular films;

AN2.02 - evaluate their own music productions and the productions of professionals, using specific criteria.

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly with sensitivity to others;

CGE2d - writes and speaks fluently one or both of the official languages;

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience; society;

CGE4e - sets appropriate goals and priorities in school, work, and personal life;

CGE4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;

CGE4g - examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities;

CGE5e - respects the rights, responsibilities, and contributions of self and others;

CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE7b - accepts accountability for one's own actions;

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;

CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Prior Knowledge & Skills

- Basic compositional skills are required for this activity.

Planning Notes

- Have students bring in various films.
- Have a few TVs and VCR machines available if possible.
- In order to show feature films in class, the teacher needs to obtain a copy of the “public performance videocassette site license agreement” from the school board. One such licence can be purchased from “Audio Cine Films Inc.” (see Resources for ACF website). **Note:** Not all boards have such an agreement.
- Alternative films in the public domain exist from sources such as the National Film Board of Canada and particular distributors (e.g., PBS) who include limited performance rights in the purchase price.
- Teachers may require more or less time than allocated for this activity depending on the amount of time they have allotted for the overall unit.

Teaching/Learning Strategies

1. Students view various movie scenes selected by the teacher while answering the following questions in a group discussion.
 - a) How does the music contribute to setting the mood of each scene?
 - b) What specific compositional techniques create this mood?
 - c) Could another style of music have been used in each scene?

-
- d) What kind of music would not have worked in each scene?
 - e) How would the audience react to each scene if there were no music?
 2. In small groups, have students find an appropriate scene from a movie and select one of the following activities:
 - Create original music using any instruments (traditional and/or non-traditional) to accompany a scene that originally did not have background music.OR
 - Create new music for a scene of their choice.
 3. Students can use class time to compose their new soundtrack. They will probably have to use their own time to work with the video, because equipment will not be available for all students to use at the same time. The teacher may plan to let a couple of groups work on it at a time in a practice room or another available room while the rest of the class works on other activities.
 4. Have students perform their presentation of the new soundtrack in conjunction with the film.

Assessment & Evaluation of Student Achievement

- Teacher evaluation- (see Appendix G – Soundtrack Assessment)
- Self-Assessment (see Appendix H – Self-Assessment Form)
- Peer Assessment (see Appendix I – Peer Assessment Form)
- Assessment of Journal Entry (see Appendix M – Sample Journal Topics)

Accommodations

- Build in opportunities for frequent progress checks with peer or teacher.
- Allow students to complete the task by providing additional time.
- Provide advance organizers in order to structure the content.

Resources (videos)

Braveheart

Jaws 3-D

Mission Impossible

Titanic

Fantasia 2000

Audio Cine Films Inc. – <http://www.acf-film.com>

Activity 7: Arrangement of Popular Music

Time: 210 minutes

Description

Students arrange a popular music selection from a piano score, for a small or large ensemble vocal or instrumental. Students utilize their performance skills and knowledge of popular music through compositional techniques.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music as they are used in contemporary popular styles;

CRV.01 - play or sing with proficiency musical works and technical exercises that are appropriate for the course.

Specific Expectations

TH1.02 - use a wide variety of musical concepts and terms correctly when discussing, orally and/or in writing, the musical materials of the course;

CR1.01 - demonstrate proficiency in performance skills in studies and in repertoire in various musical styles;

CR1.02 - perform accurately, at sight, music that is appropriate for the course;

CR1.03 - perform accurately from memory major, relative melodic minor, and blues scales with up to three sharps and three flats, covering two or three octaves as appropriate for the instrument or voice;

CR1.05 - reproduce accurately, by clapping, playing, or singing, rhythmic patterns that are similar to those in music that they are studying;

CR1.06 - reproduce accurately, by playing or singing, melodic patterns that are similar to those in music that they are studying.

Ontario Catholic School Graduate Expectations

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;

CGE4e - sets appropriate goals and priorities in school, work, and personal life;

CGE4g - examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities;

CGE5a - works effectively as an interdependent team member;

CGE5e - respects the rights, responsibilities, and contributions of self and others;

CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE7b - accepts accountability for one's own actions;

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;

CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Prior Knowledge & Skills

- Knowledge of transposition and arranging for open score (Music Course Profile Public Grade 9)

Planning Notes

- The teacher and students provides appropriate piano repertoire.
- Students consider the nature and purpose of the culminating activity (Activity 9) when choosing a popular piece to arrange. They may choose to record the performance to use in their documentary.

Teaching/Learning Strategies

1. Individually, students choose an appropriate popular piano score or MIDI file to arrange for a small or large ensemble (up to the teachers' discretion). The arranging can be done using MIDI technology or it can be hand scripted.
2. Using MIDI technology or through live performance, students present their finished arrangements to the class. A score must be given to the teacher. Students may choose to conduct and rehearse their arrangements.

Assessment & Evaluation of Student Achievement

- Teacher Assessment (see Appendix J – Popular Music Arrangement Assessment)
- Assessment of Journal Entry (see Appendix M – Sample Journal Topics)

Accommodations

- Provide immediate reinforcement of correct response and immediate feedback of results where possible.
- Teach in small, incremental steps, moving from simple to more difficult.
- Students could use simple accompaniment generating software (Band in the Box) for those who lack extensive theory and arranging skills.

Resources

The MIDI farm – <http://www.midifarm.com>

Various piano repertoires appropriate to students' level

Activity 8: Lyrics in the Musical

Time: 180 minutes

Description

Students become familiar with musical theatre by examining the importance of the lyrics in this genre as a vehicle to deliver the storyline. Students work in small groups to create their own mini-musical based on the plots from various sources.

Strand(s) & Learning Expectations

Strand(s): Creation, Analysis

Overall Expectations

CRV.02 - plan a music production and carry out part of the production, demonstrating an understanding of music production and arts management;

ANV.03 - analyse and evaluate a variety of music productions.

Specific Expectations

CR2.02 - identify their artistic aims for a music production and devise appropriate production strategies and techniques to realize their aims;

AN1.03 - analyse aspects of musical structure in music productions through listening and compare the structures of music productions, demonstrating an understanding of various musical styles;

AN1.07 - analyse the relationship between the audience and a live performance in a specific setting, and explain why a particular audience might find the performance satisfying;

AN2.02 - evaluate their own music productions and the productions of professionals, using specific criteria.

Ontario Catholic School Graduate Expectations

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;

CGE4e - sets appropriate goals and priorities in school, work, and personal life;

CGE4g - examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities;

CGE5a - works effectively as an interdependent team member;
CGE5e - respects the rights, responsibilities, and contributions of self and others;
CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
CGE7b - accepts accountability for one's own actions;
CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;
CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Prior Knowledge & Skills

- No prior knowledge is required.

Planning Notes

- The teacher chooses various musicals (see Resource List) to present to students.
- In order to show films in class, the teacher needs to complete a copy of the “public performance videocassette site license agreement” from the school board. This licence can be purchased from “Audio Cine Films Inc” (see Resources for ACF website). In lieu of a video resource, teachers may use audio sources for lyric analysis.
- Teachers may require more or less time than allocated for this activity depending on the amount of time they have allotted for the overall unit.

Teaching/Learning Strategies

1. The teacher introduces the genre of musical theatre using video or audio examples of various musicals.
2. The class discusses the importance of the libretto/lyrics in musicals.
3. As a preliminary activity, each student chooses a familiar melody (i.e., Twinkle Twinkle Little Star) and changes the words to the song (this is sometimes referred to as a Piggy Back Song).
4. In small groups, students choose a fairytale, fable, legend, myth, novel, play, contemporary television series, movie, etc to set as a mini-musical. The first step is to write a synopsis for their chosen story.
5. The task is to create a mini-musical consisting of four to five scenes based on the synopsis that they developed. They are expected to focus on the lyrics as a vehicle to deliver the story line. Therefore the music to which the lyrics are set should not be newly composed.
6. Each scene should have at least two different melodies in it and there should be very minimal amounts of dialogue without music. The final product should be no longer than ten minutes in length because they are presented in class. Costumes, sets, and lighting are optional.

Assessment & Evaluation of Student Achievement

- Teacher Assessment-Rubric (see Appendix K – Mini-Musical Assessment)
- Peer and Self-Assessment (see Appendix H – Self-Assessment Form and Appendix I – Peer Assessment Form)
- Assessment of Journal Entry (see Appendix M – Sample Journal Topics)

Resources

Various fairytales, myths, fables, and other storylines
The Lyrics Library – <http://www.fortunecity.com/tinpan/blondie/313/>

Video

Grease

Annie

Singing in the Rain

The Wizard of Oz
Les Misérables
The Phantom of the Opera
Tommy
West Side Story
Audio Cine Films Inc. – <http://www.acf-film.com>

Activity 9: Radio Documentary (Culminating Activity)

Time: 300 minutes

Description

This activity is the culminating activity for the unit. All previous activities in this unit should work towards this final activity and its product. Students place themselves into small groups of three or four and choose a specific decade (the twenties to the nineties). They must research information about music, composers, historical events, and fashions that were prominent during this time period. The end result is presented in the form of a radio documentary.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music as they are used in contemporary popular styles;

CRV.03 - use technology appropriately in planning and presenting a music production;

ANV.01 - analyse and evaluate musical works in the course repertoire, demonstrating an understanding of the main characteristics of contemporary popular music;

ANV.04 - demonstrate an understanding of music in its social context.

Specific Expectations

TH1.01 - demonstrate an understanding of the elements of music as they are used in the popular music studied;

TH1.02 - use a wide variety of musical concepts and terms correctly when discussing, orally and/or in writing, the musical materials of the course;

TH1.03 - describe aspects of musical form in current music productions using appropriate terminology;

CR2.04 - demonstrate the technical skills required for creating a music production;

AN1.01 - analyse works in various styles in the course repertoire explaining how various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;

AN1.02 - analyse works of popular music, through listening, explaining how various elements work together, and evaluate the effectiveness of the use of the elements;

AN1.06 - analyse the relationship between identity and music in a society.

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly with sensitivity to others;

CGE3 - creates, adapts, and evaluates new ideas in light of the common good;

CGE3d - makes decisions in light of gospel values with an informed moral conscience;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;

CGE3f - examines, evaluates, and applies knowledge of interdependent systems (physical, political, ethical, socio-economic, and ecological (for the development of a just and compassionate society);

CGE4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
CGE4d - responds to, manages, and constructively influences change in a discerning manner;
CGE4f - applies effective communication, decision-making, problem-solving, time, and resource management skills;
CGE5a - works effectively as an interdependent team member;
CGE5e - respects the rights, responsibilities, and contributions of self and others;
CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;
CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Prior Knowledge & Skills

- Knowledge obtained from previous activities in this unit.

Planning Notes

- Concepts taught in the previous activities should be kept in mind while presenting the radio documentary.

Teaching/Learning Strategies

1. Each grouping of students is assigned a specific decade to research using diverse sources and resources.
2. Students investigate this musical era for prominent composers, styles of music, historical events, and fashions that are unique to that decade.
3. Using sound clips of contemporary music from that decade, students create mock interviews that could have taken place with musicians and/or composers, and/or create advertisements that use popular music and/or create news broadcasts to create a radio documentary. This documentary should display the unique characteristics of a specific decade in a creative fashion.
4. There are various ways these documentaries can be presented, presented upon the student's preferred method of presentation. Some of the options include taping the final product on audiocassette or presenting a live performance.

Assessment & Evaluation of Student Achievement

- Teacher Assessment (see Appendix L – Radio Documentary Assessment)
- Peer and Self-Assessment (see Appendix H – Self-Assessment Form and Appendix I – Peer Assessment Form)

Resources

Taruskin, Richard and Piero Weiss. *Music in the Western World*. New York: Schirmer Books, a Division of Macmillan Inc., 1984.

Encarta – <http://www.encarta.msm.com>

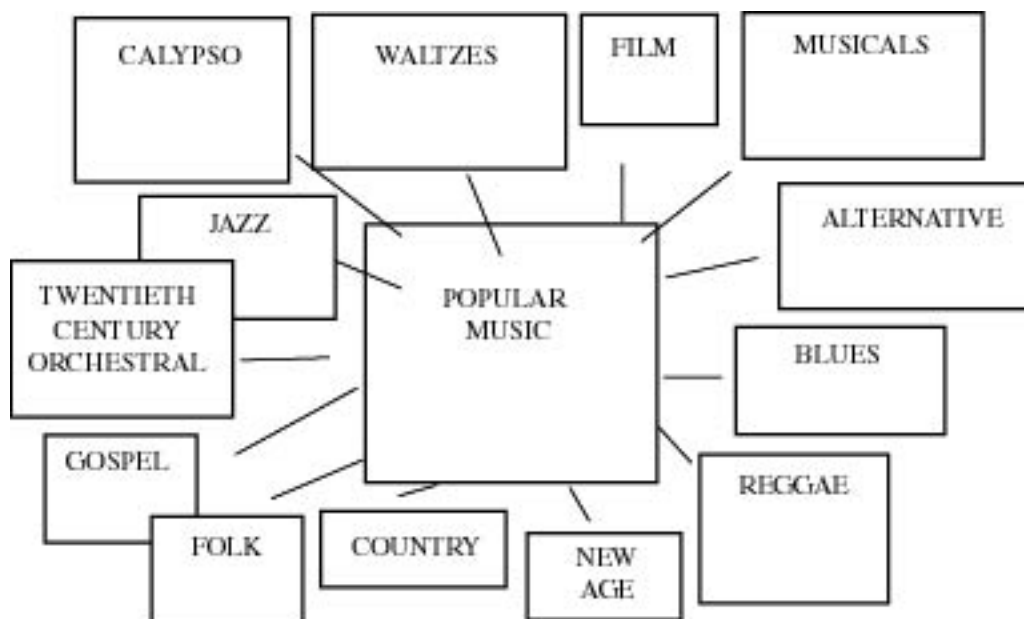
Lycos Music – <http://www.dir.lycos.com/Arts/Music/History>

Out Front – <http://www.cbc.ca>

The Lyrics Library – <http://www.fortunecity.com/tinpan/blondie/313/>

Appendix A

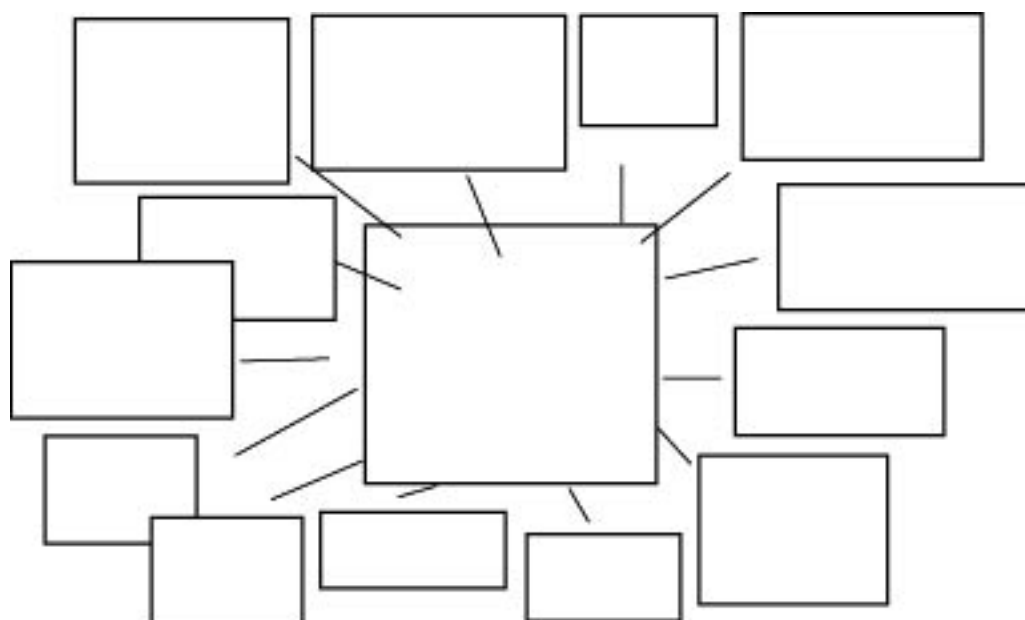
Popular Music Mind Map (example)



Other examples could include: Hip Hop, Dance Ska, Rap, Rock, Pop Rock

Appendix A1

Popular Music Mind Map (student worksheet)



Appendix B

Directed Listening Guide

While you are listening to each musical example, complete the chart below using as many descriptive words as you can.

Title	Composer	Instrumentation	Mood/Feeling	Social Context	Form	Lyrics
e.g., In the Mood	Glen Miller	Saxophones Trumpets Rhythm Section Trombones	Relaxed Casual	Dance	ABA	N/A

Appendix C

Popular Music Timeline

E.g.,

1848	1867	1889	1897	1900	1927	1955	1980- Present
American Folk Music	Waltz	Sousa March	Ragtime& Blues	Jazz	Modern Musicals	Rock	New Age

Appendix D

Timeline Assessment

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Knowledge of facts and terms displayed in timeline	- demonstrates limited knowledge of facts and terms	- demonstrates some knowledge of facts and terms	- demonstrates considerable knowledge of facts and terms	- demonstrates thorough knowledge of facts and terms
Application Application of the creative process (striving for originality in presentation)	- applies the creative process with limited effectiveness	- applies the creative process with some effectiveness	- applies the creative process with considerable effectiveness	- applies the creative process with a high degree of effectiveness

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix E

Parent/Guardian Popular Music Survey

The following questions are ideas that students could consider for their surveys. Students would complete the following questionnaire by interviewing an individual who was a teenager in a different generation from their own.

1. What style of music was the most popular when you were a teenager?
2. What style of music did you enjoy listening to the most? Why?
3. Which social situations throughout the world were depicted through the popular music from your generation?
4. Did your parent(s) enjoy the same type of music as you did? Explain.
5. Do you believe that the music from your generation had a deeper purpose than just pure entertainment? Explain.
6. What music do you enjoy listening to today?
7. Why or why not have your tastes changed?
8. Do you enjoy listening to the popular music of today's teenage generation? Why or why not?

Student Response to Completed Survey

1. Is there a generation gap in popular music? Explain.
2. Where do you believe popular music is headed (styles, influence by world culture and events, etc.)? Explain.

Appendix F

Assessment of Parent/Guardian Survey and Student Response

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Thinking/Inquiry Making connections between popular music and the generation gap	- makes connections with limited effectiveness	- makes connections with moderate effectiveness	- makes connections with considerable effectiveness	- makes connections with a high degree of effectiveness
Communication Communication and expression of ideas between interviewer and interviewee	- communicates and expresses ideas and information with limited clarity	- communicates and expresses ideas and information with moderate clarity	- communicates and expresses ideas and information with considerable clarity	- communicates and expresses ideas and information with a high degree of clarity
Application Transfer of knowledge from survey to student reflection	- applies the creative process with limited effectiveness	- applies the creative process with moderate effectiveness	- applies the creative process with considerable effectiveness	- applies the creative process with a high degree of effectiveness

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix G

Soundtrack Assessment

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Application Application of compositional skills to create soundtrack	- transfers knowledge and skills in new contexts with limited effectiveness	- transfers knowledge and skills in new contexts with moderate effectiveness	- transfers knowledge and skills in new contexts with considerable effectiveness	- transfers knowledge and skills in new contexts with a high degree of effectiveness
Use of equipment, materials, and technology	- uses equipment, materials, and technology safely and correctly only with supervision	- uses equipment, materials, and technology safely and correctly with some supervision	- uses equipment, materials, and technology safely and correctly	- demonstrates and promotes the safe and correct use of equipment, materials, and technology
Application of the creative process	- applies the creative process with limited effectiveness	- applies the creative process with some effectiveness	- applies the creative process with considerable effectiveness	- applies the creative process with a high degree of effectiveness and confidence

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix H

Self-Assessment Form

Name:

Date:

Choose the most accurate rating for each statement.

	Rarely	Sometimes	Often	Always
I try to stay on task.				
I share my ideas with others.				
I let others help me				
I take initiative to lead the group.				
I ask for clarification when necessary.				
I keep an open mind to all suggestions.				

Appendix I

Peer Assessment Form

Evaluation of Another Group's Presentation

Group:

Date:

1. How did the group/individual demonstrate creativity?

2. What changes would you suggest to the group/individual?

3. How did each member of the group contribute to the success of the presentation?

4. List the strengths of the presentation.

Appendix J

Popular Music Arrangement Assessment

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Understanding of arranging concepts (e.g., balance, tone colour, etc.)	- demonstrates limited understanding of arranging concepts	- demonstrates moderate understanding of arranging concepts	- demonstrates considerable understanding of arranging concepts	- demonstrates thorough and insightful understanding of arranging concepts
Understanding of transposition	- demonstrates limited understanding of transposition	- demonstrates moderate understanding of transposition	- demonstrates considerable understanding of transposition	- demonstrates a high degree of understanding of transposition
Thinking/Inquiry Creative-Thinking Skills	- uses creative thinking skills with limited effectiveness	- uses creative thinking skills with moderate effectiveness	- uses creative thinking skills with considerable effectiveness	- uses creative thinking skills with a high degree of effectiveness
Ability to manipulate musical elements	- limited ability to manipulate musical elements	- some ability to manipulate musical elements	- considerable ability to manipulate musical elements	- excellent ability to manipulate musical elements
Communication The score	- creates a visual score with limited accuracy and effectiveness	- creates a visual score with some accuracy and effectiveness	- creates a visual score with considerable accuracy and effectiveness	- creates a visual score with a high degree of accuracy and effectiveness
Application Use of technology (if applicable)	- uses technology safely and correctly with considerable supervision	- uses technology safely and correctly with some supervision	- uses technology safely and correctly	- demonstrates and promotes the safe and correct use of equipment, materials, and technology

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix K

Mini-Musical Assessment

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Understanding of relationships between concepts	- demonstrates limited understanding of relationships between concepts	- demonstrates some understanding of relationships between concepts	- demonstrates considerable understanding of relationships between concepts	- demonstrates thorough and insightful understanding of relationships between concepts
Thinking/Inquiry Creative Thinking Skills	- uses creative thinking skills with limited effectiveness	- uses creative thinking skills with moderate effectiveness	- uses creative thinking skills with considerable effectiveness	- uses creative thinking skills with a high degree of effectiveness
Communication Use of artistic language	- uses artistic language with limited accuracy and effectiveness	- uses artistic language with some accuracy and effectiveness	- uses artistic language with considerable accuracy and effectiveness	- uses artistic language with a high degree of accuracy and effectiveness
Application Application of the creative process (e.g., striving for originality, exploring alternative approaches)	- applies the creative process with limited effectiveness	- applies the creative process with some effectiveness	- applies the creative process with moderate effectiveness	- applies the creative process with a high degree of effectiveness

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix L

Radio Documentary Assessment

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Knowledge of facts and terms regarding musical decade	- demonstrates limited knowledge of facts and terms	- demonstrates some knowledge of facts and terms	- demonstrates moderate knowledge of facts and terms	- demonstrates thorough knowledge of facts and terms
Understanding of relationships between pop music and culture	- demonstrates limited understanding of relationships between concepts	- demonstrates some knowledge of facts and terms	- demonstrates considerable knowledge of facts and terms	- demonstrates thorough knowledge of facts and terms
Thinking/Inquiry Making connections between popular music and society	- makes connections with limited effectiveness	- makes connections with moderate effectiveness	- makes connections with considerable effectiveness	- makes connections with a high degree of effectiveness
Communication Use of various forms of communication in radio documentary (i.e., interviews, new broadcasts, etc.)	- demonstrates limited command of the various forms of communication	- demonstrates moderate command of the various forms of communication	- demonstrates considerable command of the various forms of communication	- demonstrates extensive command of the various forms of communication
Application Use of equipment, materials and technology	- uses equipment, materials and technology safely and correctly with considerable supervision	- uses equipment, materials and technology safely and correctly with some supervision	- uses equipment, materials and technology safely and correctly	- demonstrates and promotes the safe and correct use of equipment, materials, and technology
Application of the creative process (e.g., striving for originality)	- applies the creative process with limited effectiveness	- applies the creative process with some effectiveness	- applies the creative process with considerable effectiveness	- applies the creative process with a high degree of effectiveness, and with confidence

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix M

Sample Journal Topics

The following questions and sentence stems are designed to help students with their journal entries during and/or after each activity. They are meant to elicit reflective responses from students with a focus on the activity of the day. It works best when five sentence stems/questions are chosen, photocopied and placed directly in students' journals.

1. What or how did I contribute to my class during this activity?
2. Two new things that I learned from this activity are...
3. I can improve my participation during group activities by...
4. The knowledge that I have gained by completing this activity will be useful ...
5. The next steps I will take to complete this assignment are...
6. I helped my group member(s) today when I ...
7. I worked as an effective team member by...
8. I used my creative thinking skills to solve a problem by ...
9. I demonstrated flexibility and adaptability today by...
10. I demonstrated Christian leadership and initiative by...
11. I applied good time and/or resource management skills today by...
12. I demonstrated a confident and positive sense of self and respect when...