Colonel By Secondary School
Ottawa-Carleton District School Board
Fine Arts Department

**Course Title**: Instrumental Music
**Course Code**: AMU1O, AMU2O, AMU3M, AMU4M
**Grade Levels**: 10
**Teachers**: Mr. Richardson, Mr. Nurse, Mr. Gray
**Website:** <https://colonelbymusic.weebly.com>

**COURSE OVERVIEW**

This course emphasizes the creation and performance of music at a level consistent with previous experience. Students will develop musical literacy skills by using the creative and critical analysis processes in composition, performance, and a range of reflective and analytical activities. Students will develop their understanding of musical conventions, practices, and terminology and apply the elements of music in a range of activities. They will also explore the function of music in society with reference to the self, communities, and cultures.

**STUDENT EXPECTATIONS**

* Bring the proper equipment to class — instrument, mouthpiece and all parts, pen, pencil, eraser, books, cleaning material, sticks & mallets for percussionists, patch cord & strings for bass players
* Be punctual and participate in all activities. Regular attendance is essential to master skills and maintain/improve technique
* Follow the 3 R’s (Respect for Self, Others and Property/Equipment)
* Perform work that is original and represents your best effort
* To participate in regional music festivals, school concerts and community performances
* To hand in all projects and assignments on or before the assigned due date

**CURRICULUM:** Students will be evaluated using the major strands and overall expectations summarized below.By the end of the course students will:

**A. CREATING AND PERFORMING**

A1. The Creative Process: apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;

A2. The Elements of Music: apply elements of music when performing notated and improvised music and composing and/or arranging music;

A3. Techniques and Technologies: use a variety of techniques and technological tools when performing music and composing and/or arranging music.

**B. REFLECTING, RESPONDING, AND ANALYSING**

B1. The Critical Analysis Process: use the critical analysis process when responding to, analyzing, reflecting on, and interpreting music;

B2. Music and Society: demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities and cultures;

B3. Skills and Personal Growth: demonstrate an understanding of how performing, creating, and critically analysing music has affected their skills and personal development;

B4. Connections Beyond the Classroom: identify and describe various opportunities for continued engagement in music.

**C. FOUNDATIONS**

C1. Theory and Terminology: demonstrate an understanding of music theory with respect to concepts of notation and the elements and other components of music, and use appropriate terminology relating to them;

C2. Characteristics and Development of Music: demonstrate an understanding of the history of various musical forms and of characteristics of music from around the world;

C3. Conventions and Responsible Practices: demonstrate an understanding of responsible practices and performance conventions relating to music.

**Assessment and Evaluation:**

The assessment of a student’s progress will incorporate both process and product.

Process assessment will include the student’s day-to-day behaviour, cooperation and participation, effort in class, attendance and punctuality, evidence of home practice, etc.

Product evaluation is determined using the following procedure: term work comprises 70% of the final mark and end of year summative evaluations comprise 30% of the final mark.

A variety of term assessment and evaluation tasks will be used such as unstructured and structured observations (performance evaluations), class discussions, peer and self-evaluation, presentations, oral debate, journals, written theory and music history assignments, etc.

Throughout the year, students will be assessed on curriculum expectations, receive feedback on learning, and be given opportunities to improve performance within each of the strands of the course, across the various learning categories. The marks are based on demonstration of the overall expectations and will be combined to form the term grade.

Towards the end of the course, students will complete a summative evaluation that will address the overall curriculum expectations for the various strands of the course. This task will be divided into smaller components for ease of completion. The total of the evaluation will comprise 30% of the final grade.

**EVIDENCE OF STUDENT ACHIEVEMENT**

Evidence of student achievement will follow the Triangulation model which may include observations, conversations with students, and from student performance tasks and products. A balanced combination of a student’s Knowledge and Understanding, Thinking, Communication, and Application will be assessed. These 4 categories will not be separately evaluated. Instead, they will be “*considered as interrelated, reflecting the wholeness and interconnectedness of learning.*” – from the Ontario Ministry of Education curriculum documents.

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| Triangulation Sources of Evidence | Description |
| **Observations** | The teacher may record evidence of student achievement observed as students work on investigations in class. |
| **Conversations** | The teacher may record evidence of student achievement elicited during a conversation with a student  |
| **Products** | **Tests** | There may be major unit tests. |
| **Assignments** | Students may complete in-class assignments. |
| **Performance Tasks** | Students may demonstrate their creativity, knowledge and understanding of the material through in-class performance tasks. |
| **Summative Task** | Students will show evidence of their learning by performing a task that will include many overall expectations of the course.  |

**COURSE WORK 70%**

Student products in music may include tests, assignments, performance tasks, and summative evaluations:

* Practicing Instrument
* Individual and Group Performances
* Ear Training
* Theory Lessons and Quizzes
* Sectional Rehearsals
* Composition and Arranging
* Listening and Analysis
* Concert Critiques
* Peer and Self-Evaluation
* Score Analysis
* Sight Reading
* Journals
* Practice Logs
* Class Dialogue

 **FINAL EVALUATION TASKS 30%**

* Final Evaluation – Theory/Analysis/Composition Assessment 10%
* Final Evaluation – Solo or Group Recital 20%