2020 Saskatchewan Curriculum

Music 10, 20, 30

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January 2020 Due to the nature of curriculum development this document is regularly under revision. For the most up-to-date content, please go to www.curriculum.gov.sk.ca

Acknowledgements

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Introduction

Arts Education is a required area of study in Saskatchewan's Core Curriculum which is intended to provide all Saskatchewan students with an education that will serve them well regardless of their choices after leaving school. Through its various components and initiatives, Core Curriculum supports the achievement of the Goals of Education for Saskatchewan. For current information regarding Core Curriculum, please refer to the *Registrar's Handbook for Saskatchewan Administrators* found on the Government of Saskatchewan website. For additional information related to the various components and initiatives of Core Curriculum, please refer to the Government of Saskatchewan website for policy and foundation documents.

This curriculum provides the intended learning outcomes that students are expected to achieve by the end of the course. The curriculum reflects current arts education research, encourages use of emerging creative technologies and is responsive to changing demographics within the province.

All students will work toward the achievement of the provincial outcomes. Effective instruction, including the use of the Adaptive Dimension, will support most students in achieving success. Some students, however, will require additional supports. The Adaptive Dimension refers to the concept of making adjustments to any or all of the following variables: learning environment, instruction, assessment and resources. Adjustments to these variables are intended to make learning meaningful and appropriate and to support achievement. **Within the context of the Adaptive Dimension, curricular outcomes are not changed; adaptive variables are adjusted so that they curricular outcomes can be achieved. Please refer to the Saskatchewan Curriculum website for more information on the Adaptive Dimension.**

Grades 10-12 Arts Education

Arts Education includes the following provincially-developed courses:

- *Arts Education 10, 20, 30*
- *Band 10, 20, 30*
- *Choral 10, 20, 30*
- *Dance 10, 20, 30*
- *Drama 10, 20, 30*
- *Instrumental Jazz 10, 20, 30*
- *Music 10, 20, 30*
- *Visual Art 10, 20, 30*
- *Vocal Jazz 10, 20, 30*

Secondary Credits Policy

To meet the credit requirements for graduation of the 24 credit program, students are required to take **two** compulsory courses from the areas of arts education and/or practical and applied arts. These compulsory courses can be taken at level 10, 20 or 30 from either or both areas.

For additional music credits, refer to Dual Credit Policy for conservatory exams, locally-developed music courses and music-focused Special Project Credits. Note that locally developed courses (designated with an L) may be used to meet elective requirements only.

Course Synopsis

Music 10, 20, 30 provides students with opportunities to perform, improvise, compose, research and experience music through one or more learning contexts or approaches (e.g., contemporary music, guitar, First Nations drumming and singing, small instrumental and vocal ensembles, world music, Métis music, creative technologies).

In *Music 10*, students explore music techniques (i.e., instrumental, vocal or creative technologies) and the elements of music for solo and/or ensemble performances in one or more music contexts (e.g., rock band, hip hop group, First Nations drumming and singing group, string quartet). Students develop their knowledge of music theory, examine various types of notation and/or culture specific practices and experiment with the creation of music within the selected context. Students set short term goals and respond thoughtfully to their musical expressions. They learn about the music of Saskatchewan Métis and First Nations peoples, and examine music from different eras, genres and styles produced by local, Canadian and international musicians. Students also reflect on the role of music in their lives and explore opportunities for increasing involvement in music.

In *Music 20*, students apply, with guidance, techniques (i.e., instrumental, vocal or creative technologies) and knowledge of the elements of music to solo and/or ensemble performances. Through participation in one or more music contexts (e.g., garage band, Métis fiddle group, techno DJ collaboration, acapella quartet), students create and perform, applying increased levels of music theory and cultural or performance practices. Students consider how personal preference impacts critical analysis, examine the diverse music of Saskatchewan First Nations and Métis peoples as well as music from different eras, genres and styles through listening, researching and performing within the selected music context. Students critique their own music and formulate a plan for growth and ongoing participation in music.

In *Music 30*, students independently apply techniques (i.e., instrumental, vocal or creative technologies) and the elements of music to solo and/or ensemble performances. Through studies in one or more music contexts (e.g., guitar, drum circle, brass quintet, audio recording team), students use their knowledge of music theory or culture specific practices to create and expressively communicate musical ideas. Students incorporate characteristics of a particular style, era, and/or genre into their own performance of that music, expand and refine their solo or ensemble skills, engage in critiques of their work and implement a plan for musical growth. Students analyze and respond to the musical expressions of others and examine ways in which contemporary Canadian First Nations and Métis music reflects social and cultural contexts. Students research acclaimed local, Canadian and international musicians and examine their influence on current music and society. Students also analyze the impact of music in their own lives and plan pathways for careers or continuing engagement in music.

Broad Areas of Learning

There are three Broad Areas of Learning that reflect Saskatchewan's Goals of Education. All areas of study contribute to student achievement of the Goals of Education through helping students achieve knowledge, skills and attitudes related to these Broad Areas of Learning. The K-12 goals and grade level outcomes for each area of study are designed for students to reach their full potential in each of the following Broad Areas of Learning.

Sense of Self, Community and Place*

(Related to the following Goals of Education: Understanding and Relating to Others, Self Concept Development and Spiritual Development)

Students possess a positive sense of identity and understand how it is shaped through interactions within natural and constructed environments. They are able to nurture meaningful relationships and appreciate diverse beliefs, languages and practices from the diversity of cultures in our province, including First Nations and Métis. Through these relationships, students demonstrate empathy and a deep understanding of self, others and the influence of place on identity. In striving to balance their intellectual, emotional, physical and spiritual dimensions, students' sense of self, community and place is strengthened.

In arts education, students learn about themselves, others, and the world around them. Students use the arts to explore and express their own ideas, feelings, beliefs and values, and also learn to interpret and understand those expressed by others. They discover that the arts can be an effective means of developing self- knowledge, understanding others and building community.

Lifelong Learners

(Related to the following Goals of Education: Basic Skills, Lifelong Learning, Positive Lifestyle)

Students are curious, observant and reflective as they imagine, explore and construct knowledge. They demonstrate the understandings, abilities and dispositions necessary to learn from subject discipline studies, cultural experiences and other ways of knowing the world. Such ways of knowing supports students' appreciation of Indigenous worldviews and learning about, with and from others. Students are able to engage in inquiry and collaborate in learning experiences that address the needs and interests of self and others. Through this engagement, students demonstrate a passion for lifelong learning.

Throughout the study of arts education, students seek, construct, express and evaluate knowledge. As students participate in meaningful cultural and artistic inquiry within schools and communities, they are able to gain a depth of understanding about the world and human experience that enables them to become more knowledgeable, confident and creative lifelong learners.

Engaged Citizens

(Related to the following Goals of Education: Career and Consumer Decisions, Membership in Society and Growing with Change)

Students demonstrate confidence, courage and commitment in shaping positive change for the benefit of all. They contribute to the environmental, social and economic sustainability of local and global communities. Their informed life, career and consumer decisions support positive actions that recognize a broader relationship with, and responsibility for, natural and constructed environments. Along with this responsibility, students recognize and respect the mutual benefits of Charter, Treaty and other constitutional rights and relationships. Through this recognition, students advocate for self and others, and act for the common good as engaged citizens.

The arts give students multiple ways to express their views and to reflect on the perspectives and experiences of others. Students learn how to design, compose, problem solve, inspire change, and contribute innovative ideas that can improve the quality of their own lives and the lives of others. Students in the arts seek to discover who they are, envision who they might become, imagine possibilities and alternatives for their communities, and provide new ideas and solutions for building a sustainable future. They also gain an understanding of the immense contributions that artists and the arts offer to the world.

*A sense of place is a geographical concept that attempts to define our human relationships with the environment and knowledge derived from this relationship.

Cross-curricular Competencies

The Cross-curricular Competencies are four interrelated areas containing understanding, values, skills and processes which are considered important for learning in all areas of study. These competencies reflect the Common Essential Learnings and are intended to be addressed in each area of study at each grade.

Developing Thinking

(Related to CEL of Critical and Creative Thinking)

Constructing knowledge (i.e., factual, conceptual, procedural, and metacognitive) is how people come to know and understand the world around them. Deep understanding develops through thinking and learning contextually, creatively, and critically in a variety of situations, both independently and with others.

Think and learn contextually

- Apply prior knowledge, experiences, and the ideas of self and others in new contexts
- Analyze connections or relationships within and/or among ideas, experiences, or natural and constructed objects
- Recognize that a context is a complex whole made of parts
- Analyze a particular context for ways that parts influence each other and create the whole
- Explore norms*, concepts, situations, and experiences from several perspectives, theoretical frameworks and worldviews.

Think and learn creatively

- Show curiosity and interest in the world, new experiences, materials, and puzzling or surprising events
- Experiment with ideas, hypotheses, educated guesses, and intuitive thoughts
- Explore complex systems and issues using a variety of approaches such as models, simulations, movement, self-reflection and inquiry
- Create or re-design objects, designs, models, patterns, relationships, or ideas by adding, changing, removing, combining and separating elements
- Imagine and create central images or metaphors for subject area content or cross-disciplinary ideas.

Think and learn critically

- Analyze and critique objects, events, experiences, ideas, theories, expressions, situations, and other phenomena
- Distinguish among facts, opinions, beliefs, and preferences
- Apply various criteria to assess ideas, evidence, arguments, motives, and actions
- Apply, evaluate, and respond to differing strategies for solving problems and making decisions
- Analyze factors that influence self and others' assumptions and abilities to think deeply, clearly, and fairly.

*Norms can include unexamined privilege (i.e., unearned rights/entitlements/immunity/exemptions associated with being "normal") which creates a power imbalance gained by birth, social position, or concession and provides a particular context.

Developing Identity and Interdependence

(Related to CELs of Personal and Social Development and Technological Literacy)

Identity develops as an individual interacts with others and the environment, and learns from various life experiences. The development of a positive self-concept, the ability to live in harmony with others, and the capacity and aptitude to make responsible decisions about the natural and constructed world supports the concept of interdependence. The focus within this competency is to foster personal reflection and growth, care for others, and the ability to contribute to a sustainable future.

Understand, value, and care for oneself (intellectually, emotionally, physically, spiritually)

- Recognize that cultural and linguistic backgrounds, norms, and experiences influence identity, beliefs, values and behaviours
- Develop skills, understandings, and confidence to make conscious choices that contribute to the development of a healthy, positive self-identity
- Analyze family, community, and societal influences (such as recognized and unrecognized privileges) on the development of identity
- Demonstrate self-reliance, self-regulation, and the ability to act with integrity
- Develop personal commitment and the capacity to advocate for self.

Understand, value, and care for others

- Demonstrate openmindedness* toward, and respect for, all
- Learn about various peoples and cultures
- Recognize and respect that people have values and worldviews that may or may not align with one's own values and beliefs
- Value the varied abilities and interests of individuals to make positive contributions to society
- Advocate for the well-being of others.

Understand and value social, economic, and environmental interdependence and sustainability**

- Examine the influence of worldviews on one's understanding of interdependence in the natural and constructed world
- Evaluate how sustainable development depends on the effective and complex interaction of social, environmental and economic factors
- Analyze how one's thinking, choices, and behaviours affect living and non-living things, now and in the future
- Investigate the potential of individual and group actions and contributions to sustainable development
- Demonstrate a commitment to behaviours that contribute to the well-being of the society, environment, and economy – locally, nationally and globally.

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*Openmindedness refers to a mind that is open to new ideas and free from prejudice or bias in order to develop an "ethical space" between an existing idea and a new idea (Ermine).

**Sustainability refers to making informed decisions for the benefit of ourselves and others, now and for the future, and to act upon those decisions for social, economic, and environmental well-being.

Developing Literacies

(Related to CELs of Communication, Numeracy, Technological Literacy, and Independent Learning)

Literacies provide many ways to interpret the world and express understanding of it. Being literate involves applying interrelated knowledge, skills, and strategies to learn and communicate with others. Communication in a globalized world is increasingly multimodal. Communication and meaning making, therefore, require the use and understanding of multiple modes of representation. Each area of study develops disciplinary literacies (e.g., scientific, economic, physical, health, linguistic, numeric, aesthetic, technological, cultural) and requires the understanding and application of multiple literacies (i.e., the ability to understand, critically evaluate, and communicate in multiple meaning making systems) in order for students to participate fully in a constantly changing world.

Construct knowledge related to various literacies

- Acknowledge the importance of multiple literacies in everyday life
- Understand that literacies can involve words, images, numbers, sounds, movements, and other representations and that these can have different interpretations and meanings
- Examine the interrelationships between literacies and knowledge, culture and values
- Evaluate the ideas and information found in a variety of sources (e.g., people, databases, natural and constructed environments)
- Access and use appropriate technologies to investigate ideas and deepen understanding in all areas of study.

Explore and interpret the world using various literacies

- Inquire and make sense of ideas and experiences using a variety of strategies, perspectives, resources and technologies
- Select and critically evaluate information sources and tools (including digital) based on the appropriateness to specific tasks
- Use various literacies to challenge and question understandings and interpretations
- Interpret qualitative and quantitative data (including personally collected data) found in textual, aural and visual information gathered from various media sources
- Use ideas and technologies in ways that contribute to creating new insight.

Express understanding and communicate meaning using various literacies

- Create, compute, and communicate using a variety of materials, strategies, and technologies to express understanding of ideas and experiences
- Respond responsibly and ethically to others using various literacies
- Determine and use the languages, concepts, and processes that are particular to a discipline when developing ideas and presentations
- Communicate ideas, experiences, and information in ways that are inclusive, understandable and useful to others
- Select and use appropriate technologies in order to communicate effectively and ethically.

Developing Social Responsibility

(Related to CELs of Communication, Critical and Creative Thinking, Personal and Social Development, and Independent Learning)

Social responsibility is the ability of people to contribute positively to their physical, social, and cultural environments. It requires an awareness of unique gifts and challenges among individuals and communities and the resulting opportunities that can arise. It also requires participation with others in creating an ethical space* to engage in dialogue, address mutual concerns, and accomplish shared goals

Use moral reasoning processes

- Evaluate the possible consequences of a course of action on self, others, and the environment in a particular situation
- Consider the implications of a course of action when applied to other situations
- Consistently apply fundamental moral values** such as "respect for all"
- Demonstrate a principle-based approach to moral reasoning
- Examine how values and principles have been and continue to be used by persons and cultures to guide conduct and behaviours.

Engage in communitarian thinking and dialogue

- Model a balance in speaking, listening, and reflecting
- Ensure that each person has an opportunity to contribute
- Demonstrate courage to express differing perspectives in a constructive manner
- Use consensus-building strategies to work towards shared understanding
- Be sensitive to, and respectful of, diversity and different ways of participating.

Take social action

- Demonstrate respect for and commitment to human rights, treaty rights and environmental sustainability
- Contribute to harmony and conflict resolution in own classroom, school, family and community
- Provide support in a manner that is respectful of the needs, identity, culture, dignity and capabilities of all persons
- Support individuals in making contributions toward achieving a goal
- Take responsible action to change perceived inequities or injustice for self and others.

*An ethical space exists between separate worldviews. In this space, "we can understand one another's knowledge systems" (Ermine, 2006). For further information, see Willie Ermine's work related to ethical space.

**The most basic moral value underlying development of the CEL of Personal and Social Development is that of respect for persons. For further discussion, related to fundamental moral values, refer to *Understanding the Common Essential Learnings: A Handbook for Teachers* (1988, pages 42-49). See also the *Renewed Objectives for the CELs of Critical and Creative Thinking and Personal and Social Development* (2008).

Aim and Goals

The **aim** of K-12 Arts Education is to enable students to understand and value arts expressions throughout life.

Goals are broad statements identifying what students are expected to know and be able to do upon completion of the learning in a particular area of study by the end of Grade 12.

Figure 1. K-12 Goals of Arts Education
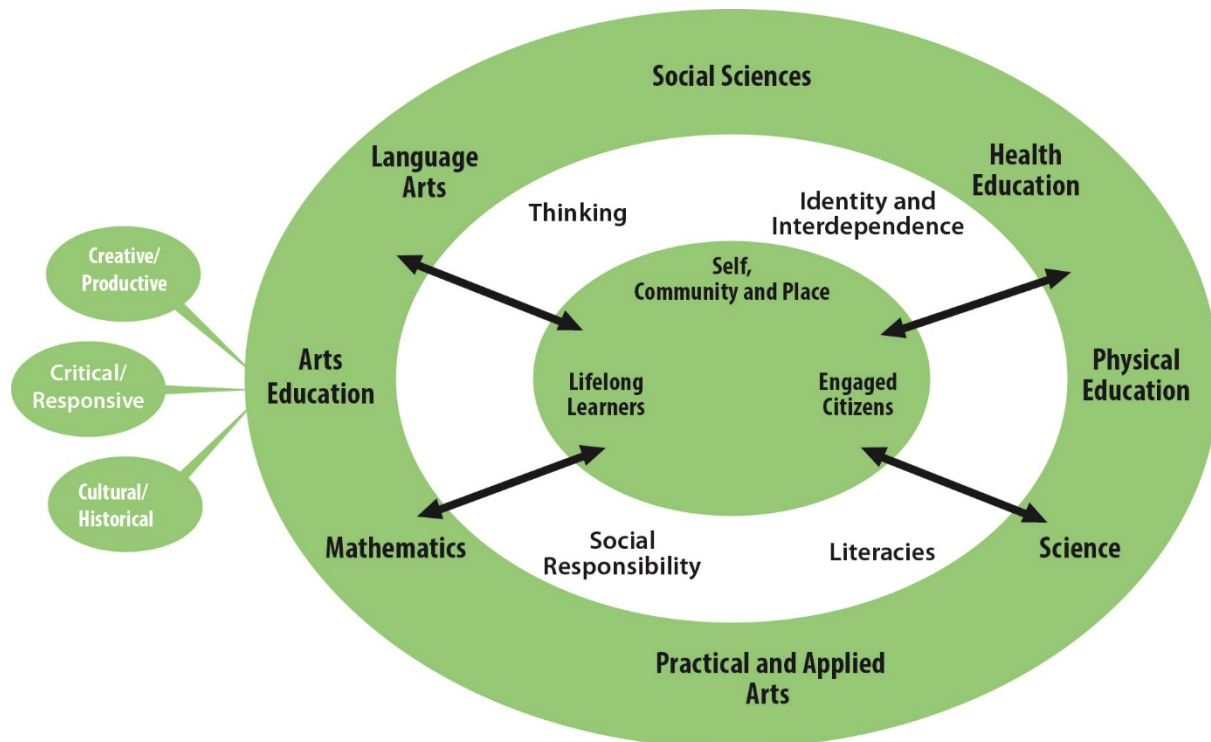
The three goals of arts education from Kindergarten to Grade 12 are:

Cultural/Historical (CH) - Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

This goal focuses on the role of the arts in various cultures, the development of the arts throughout history, and factors that influence contemporary arts and artists. It includes the historical development of dance, drama, music, and visual art within its social, cultural and environmental context. In addition, the goal includes learning about the arts in contemporary societies, popular culture, and interdisciplinary forms of expression. The intent is to develop students' understanding of the arts as important forms of aesthetic expression, and as records of individual and collective experiences, histories, innovations, and visions of the future.

Critical/Responsive (CR) - Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

This goal enables students to respond critically to images, sounds, performances, and events in the artistic environment, including the mass media. Students become participants in the interactive process between artist and audience rather than passive consumers of the arts. Several processes are provided to help teachers guide discussion and encourage various responses to works of art; for example, visual art works, musical compositions, or dance and drama performances. The processes are intended to move students beyond quick judgement to informed personal interpretation, and can be used with each of the arts disciplines and interdisciplinary works. These processes are described in "Responding to Arts Expressions", located in the curriculum support materials area of the Ministry of Education website. The intent of this goal is also to ensure that students are actively engaged with artists in their own communities and recognize that the arts are integral to the lives and cultures of every community.

Creative/Productive (CP) - Students will inquire, create, and communicate through dance, drama, music, and visual art.

This goal includes the exploration, development, and expression of ideas in the language of each art form. Each discipline involves students in different ways of thinking, inquiring, and conveying meaning. Each form involves students in creative processes and means of inquiry that require students to reflect on big ideas, and investigate compelling questions using the language, concepts, skills, techniques, and processes of that discipline. In order for an activity to be creative, students must be engaged in critical thinking, observation and other forms of research, active exploration, and creative problem-solving processes. Students learn where ideas come from, and how ideas can be developed and transformed in each art form. Documentation is also an important part of the creative process, and can be used for purposes of idea development and refinement, assessment, and sharing learning with others. Reflection, both ongoing and summative, is an essential part of every creative process, and allows students to assess and evaluate their continued growth in their creative endeavours.

Inquiry

Inquiry learning provides students with opportunities to build knowledge, abilities and inquiring habits of mind that lead to deeper understanding of their world and human experience. Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests and experiences. The process provides opportunities for students to become active participants in a collaborative search for meaning and understanding.

"My teacher (Elder) liked it when I asked questions, this way it reassured him that I understood his teachings. He explained every detail, the meaning and purpose. Not only talked about it, but, showed me! Communication, critical and creative thinking were important." (Traditional Knowledge Keeper Albert Scott).

Students who are engaged in inquiry:

- construct deep knowledge and deep understanding, rather than passively receiving information;
- are directly involved and engaged in the discovery of new knowledge;
- encounter alternative perspectives and differing ideas that transform knowledge and experience into deep understandings;
- transfer new knowledge and skills to new circumstances; and,
- take ownership and responsibility for their ongoing learning and mastery of curriculum content and skills.

(Adapted from Kuhlthau, Maniotes, & Caspari, 2007)

Constructing Understanding Through Inquiry
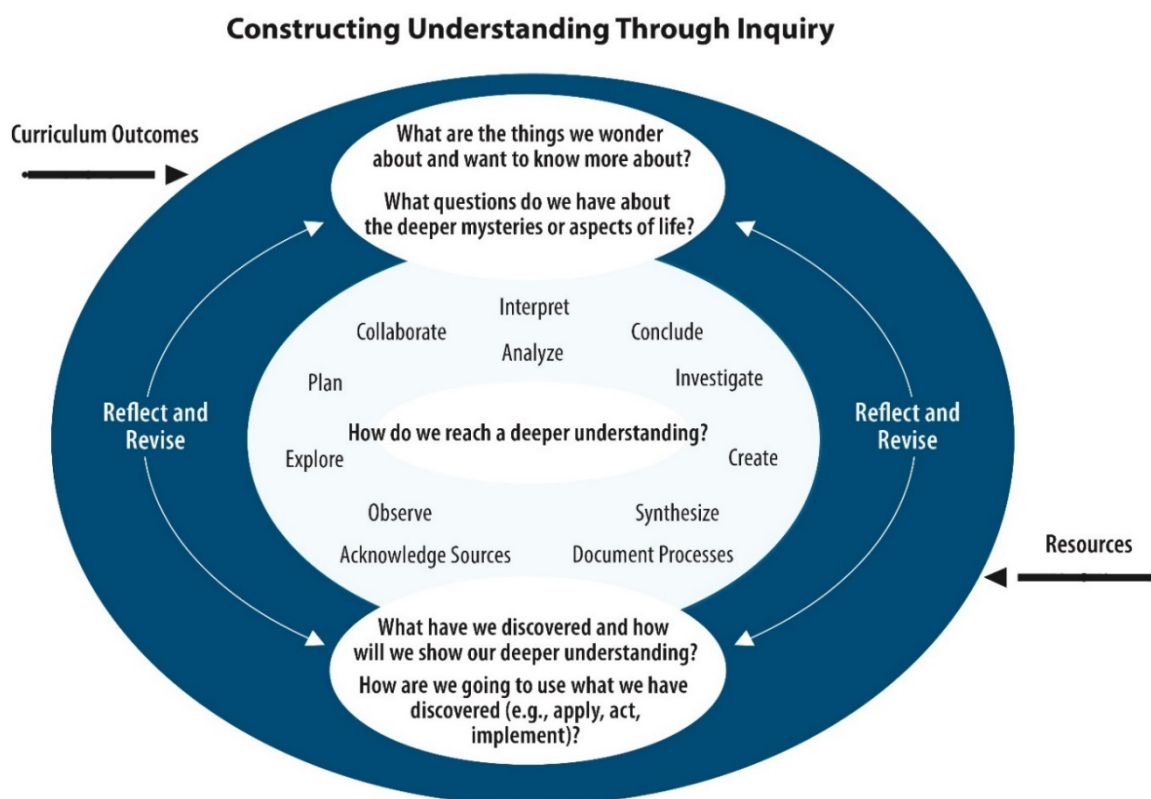
Inquiry learning is not a step-by-step process, but rather a cyclical process, with various phases of the process being revisited and rethought as a result of students' discoveries, insights and construction of new knowledge. Experienced inquirers will move back and forth among various phases as new questions arise and as students become more comfortable with the process. The following graphic shows various phases of the cyclical inquiry process.

An important part of any inquiry process is student reflection on their learning and the documentation needed to assess the learning and make it visible. Student documentation of the inquiry process may take the form of works-in-progress, reflective writing, journals, reports, notes, models, arts expressions, photographs, video footage, action plans and many more.

Creating Questions for Inquiry

It is important that teachers and students learn within meaningful contexts that relate to their lives, communities and world. Teachers and students need to identify big ideas and questions for deeper understanding central to the area of study.

Big ideas invoke inquiry questions. These questions are important in developing a deep understanding of the discipline or an area of study within the discipline. They do not have obvious answers and they foster high-order thinking. They invite genuine inquiry.

It is important to develop questions that are evoked by student interests and sense of wonder and have potential for rich and deep learning. These questions are used to initiate and guide inquiries that lead to deep understandings about topics, problems, ideas, challenges, issues, concepts and areas of study related to curriculum content and outcomes.

Well-formulated inquiry questions are broad in scope and rich in possibilities. Such questions encourage students to explore, observe, gather information, plan, analyze, interpret, synthesize, problem solve, take risks, create, conclude, document, reflect on learning and develop new questions for further inquiry.

The process of constructing questions for deep understanding can help student grasp the important disciplinary or interdisciplinary ideas that are situated at the core of a particular curricular focus or context. These broad questions lead to more specific questions that can provide a framework, purpose and direction for the learning activities in a lesson, or series of lessons, and help student connect what they are learning to their experiences and life beyond school.

Big Ideas for Inquiry

The following big ideas and inquiry questions are provided as suggestions for teachers and students to investigate at the 10, 20 and 30 levels.

Big Ideas	Sample Inquiry Questions
The Power of Music • Relationships exist between music and language.	Is music a universal language? How is music a form of communication? In what ways does the power of music go beyond language? What features are shared in common between music and language (e.g., pitch, tone, rhythm, forms of social bonding)? What are neuroscientists learning about how music affects responses or creates changes in the brain?
• Composing and performing music involves an understanding of theory, structures and styles.	What are the basic elements or building blocks of music? How can we differentiate among types of music within a genre? How are the elements of music and principles of composition manipulated to express musical ideas in selected compositions? What value is there in knowing the form or structure of a song? Who are some examples of musicians purposefully breaking the "rules" of music theory or cultural music norms?
• Musicians use Western notation, non-traditional notation and diverse traditional cultural music practices.	In addition to traditional Western music notation, what are some other methods of music making and communication in music? How can we document our own composition using Western or non-Western forms of notation or traditional practice?
• Music is a reflection of place and time.	How did music evolve within a specific place and time period (e.g., American big band music of the 1930s and 40s, British pop music of the 1960s)? What factors contribute to music becoming iconic representations of each generation? Who are some music influencers of each era, and why did they have such an impact?
• Music impacts society and individuals.	How does music impact individuals and societies (e.g., influence on styles and popular tastes, economics, cultural cohesion, early years' development, sub-culture identity, emotional state, memory, community bonding)? What is the relationship between music and identity (e.g., personal, cultural, generational)? Why, from 1876 to 1951, did the government place prohibitions and regulations on traditional First Nations music and dance, as well as gatherings and ceremonies? What did this prohibition imply about the power of music and dance and what were the short and long term effects of this suppression?
First Nations Music • Performance methods and protocols are important in the	How can we partner with community resource people to learn more about First Nations music in our local area? What is the relationship between culture and music?

creation and presentation of First Nations traditional drumming and singing.	
• There are traditional ways of making and keeping First Nations drums and other instruments.	What are protocols and practices associated with traditional First Nations instrument creation, music composition and performance? What are some characteristics of each instrument that make it a high quality instrument? How can we learn more about the social and/or spiritual significance of First Nations traditional instruments? In what ways do gender roles differ in traditional ways of music creation and performance? What roles do traditional drumming and singing play, socially and spiritually, within communities?
• Saskatchewan and Canadian First Nations musicians are widely recognized for their skills and leadership in traditional drumming and singing.	Who are some Saskatchewan and Canadian First Nations musicians who are recognized by their peers and communities for their skills and leadership in traditional drumming and singing? What music qualities differentiate various songs and styles (e.g., diversity of powwow dances, Southern versus Northern styles)?
• First Nations musicians and performing groups often draw on, or incorporate, traditional music when creating new work.	How has traditional First Nations music influenced, or been incorporated into, other contemporary music (e.g., hip hop, DJ collectives, rock, pop)? Who are some influential contemporary First Nations music performers and what is admired about their work? What influences/inspires their work?
Métis Music • Métis traditional music plays an important role in Saskatchewan communities.	How does music help to maintain and celebrate Métis identity and community life, past and present? Why are family and community gatherings that involve the arts, such as Métis kitchen parties, an important factor in the continuity and sharing of cultural and artistic traditions?
• The preservation and sharing of Métis music has been, and continues to be, a vital component of Métis arts and culture.	What stories have been told about Métis musicians and music of the past? How does oral tradition and learning to play by ear and from mentors contribute to preserving and promoting music? What are the historical roots of Métis fiddling and music? How can we find resources and resource people in our communities to help us discover more about the history of Métis music? What is the role of music in the social, religious, political, environmental and/or historical experiences of the Métis people?

• Métis instruments and performance conventions produce distinctive sounds.	What were, or still are, some traditional Métis ways of building instruments (e.g., customizing and carving on the fiddles, using moose shoulder blade for a bridge on the fiddle)? How does the use of spoons, concertina, harmonica, hand drum, mouth harp or body percussion contribute to the music (e.g., percussive rhythm, phrasing or cadence to accompany a jig or square dance)? How do syncopation and performance conventions influence responses to the music (e.g., movements/gestures, feet tapping to the rhythm, interactions with audience)?
• Songs and fiddling styles in various Métis communities, and among individual musicians, have recognizable characteristics.	What are the characteristics of traditional Métis music that make it recognizable and of high quality? How do musical styles differ among Métis communities? How is Métis music evolving as musicians infuse new ideas with traditional styles? How do community gatherings and competitions contribute to innovations in dance and music?
• There are connections between language and music.	How have languages (e.g., Michif, French, Cree, Saulteaux) played a role in the creation and evolution of Métis songs? What characteristics do language and music share (e.g., forms of social bonding, pitch, rhythm, methods of communication, documentation, emotional expression)?
• Saskatchewan and Canadian Métis musicians are widely recognized for their skills and leadership in traditional and contemporary music.	Who are some Métis musicians and groups that are recognized locally and nationally for their skills and creativity? How do repertoire and styles of fiddling and songs differ by location and individual musician? What factors contribute to the evolution of traditional and contemporary music? What role does mentorship play in the pursuit of music making and careers?
Small Ensemble Class (e.g., rock band, string quartet, brass quintet, First Nations drumming and singing group, Métis fiddle group, drum circle) • Solo and ensemble work require practice and commitment.	How can we gain a better understanding of the language of music and/or traditional cultural music practices to improve our music making and performance? What are some effective strategies to use when practicing? What could we do to stay motivated to practise outside class time?

• Music theory and knowledge are important for any music genre or cultural practice (e.g., aural skills, listening, traditional and non-traditional notation).	What qualities should we look for when choosing repertoire for our ensemble? What can we do to improve our listening, playing, singing and communication skills? What are we hearing? How is the mood created? How can we help each other improve?
• Knowing the evolution of a music genre is essential for achieving deep understanding.	How will knowing the history of our selected music genre improve our musical decision making and performance?
• Instrumental and vocal improvisation can often expand the musical experience.	Why do musicians improvise and where do the musical ideas come from? How can we best express the idea(s)? When we have differing opinions about or interpretations of a piece, how can we make good musical decisions? How could we incorporate instrumental and/or vocal improvisation in our selected repertoire? What can I do to improve my improvisation abilities?
• Rehearsals can be structured to maximize learning and performance quality.	What are the fundamentals of an effective ensemble rehearsal, and how could we improve our own rehearsal process? What should our guidelines for effective rehearsals look like? What should we know about the text of the song, and what difference does it make? How can we use technology to support the rehearsal and practice process?
• Student learning contracts and documentation, including the use of technology, can assist in demonstrating individual and collective musical growth.	What is the purpose of a student learning contract and what should it contain? Why and how should individual growth and ensemble progress be documented (e.g., reflective journals, digital records, audio or video recordings)? How could technology be used in our practice, rehearsal and performance?
• Effective performers collaborate, critique self and others, build consensus and demonstrate leadership.	What is my role in the ensemble and how can I demonstrate collaboration and leadership at the same time? What do we need to do to get better? What qualities are important in attaining professionalism in music making? How can we show respect for our own work and others through critique?
• Collaboration with other art forms can expand one's music practice and worldview (e.g., music and film, dance, slam poetry, musical theatre).	How could we collaborate with other students, musicians and artists (e.g., dancers, videographers) in our community or online? What is the value of cross-disciplinary and cross-cultural collaboration? How can we access funds to bring professional artists into the school (e.g., artists in schools grants)?

• Knowledge and incorporation of world music can expand our techniques, skills and musical ideas.	How can we incorporate some aspects of our world music learning in our own work, respecting issues of cultural appropriation (e.g., incorporating West African polyrhythmic elements into our drum group, singing Fransaskois songs, using Latin percussion instruments and techniques)?
• There are ways to prepare for auditions or joining groups through traditional cultural protocols and practices.	What happens in auditions and how can we prepare? How can we determine which skills to highlight? How could I best demonstrate my improvisation and sight reading abilities? What protocols are important for joining specific traditional cultural music groups (e.g., mentorship, invitation, ceremonies)? How could I use my smartphone for accompaniment or backing track? How can I demonstrate my musicianship in an audition using an electronic digital instrument (e.g., live looping, loop variations, live effects processing, finger drumming, live synth playing)?
• There is a range of careers and opportunities for continued participation in music.	How could I prepare for a career or ongoing participation in music after high school? What are the prerequisites for selected post secondary institutions? What role might a mentor play in my music pathway, and how could I approach someone? What are current practices and concerns of musicians, composers, arrangers, engineers and producers working in the industry?
Composing, Song Writing and Recording • There are a variety of approaches for composing and/or arranging music.	What process could I/we use to compose an original piece of music (e.g., song writers circle)? How could we create a new arrangement for an existing work? Who are the resource people in our community, and where could we get funding to collaborate with musicians or composers (e.g., artists in schools grants)?
• There are ethical and legal issues related to composing, performing and recording.	What ethical and legal implications do we need to consider when composing, performing and recording (e.g., copyright, sharing credit, sampling, cultural and artistic appropriation)?
• Audio recording, mixing and mastering skills can be used for creation, self-assessment, practice/rehearsal and digital music product development.	What audio production skills, practices, equipment and software do we need to create a digital recording? What is the benefit of using recording for critique and self- assessment to improve? What role does social media play in music promotion and marketing and what are current trends and issues? What is the future of music production and dissemination?

An Effective Arts Education Program

The arts education curriculum has been developed for all students in the province. The curriculum allows for both disciplinary and interdisciplinary studies. The term "arts" includes fine arts, popular arts, traditional arts, commercial arts, functional arts, and interdisciplinary arts with the understanding that there is much overlap among categories as is the case in much contemporary arts practice.

The Saskatchewan arts education curriculum provides students with a unique "way of knowing" about the world and human experience. Research clearly demonstrates the benefits of arts education, not only for those students who have a special interest in the arts, but for all students facing a future that requires multiple literacies, creative and critical thinking, and innovative problem-solving abilities that will apply to their daily lives and any post-secondary careers or personal endeavours.

Students in effective arts education programs will have opportunities to:

- apply creative processes in a variety of art forms and media
- develop self-confidence in their own creative abilities
- recognize that artists are thinkers, and that their imaginations and creativity contribute to the understanding of human existence
- investigate community and global issues explored by contemporary artists
- discover through the arts how societies express their histories, values, and beliefs
- celebrate Saskatchewan's and Canada's rich cultural and artistic heritage.

Research included in *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, and the report entitled *Critical Links: Learning in the Arts and Student Academic and Social Development*, demonstrates that arts education provides students with tremendous benefits including increased cognitive abilities, improved conflict resolution and other social skills, and higher levels of motivation and student engagement. (Deasy, 2002 and Gazzaniga,2008)

Arts and Learning Spaces

This curriculum requires that all students have opportunities to develop their own creativity and learn about the innovative work of Saskatchewan's arts community. Students are encouraged to partner with local arts and learning experts to immerse themselves in real world creative processes and develop knowledge of Saskatchewan and Canadian arts expressions. These interactions help students to discover that artistic work is situated within personal, cultural, regional, and global contexts; embraces diversity and inclusion; and reveals distinct identities and a unique sense of place.

One of the major challenges facing schools today is finding effective ways to build new relationships with the wider community. When arts resources and expertise outside of school are drawn upon, a new learning space is created, helping to remove boundaries between school and community. This new learning space enables a range of formal and informal arts education experiences to take place such as collaborative inquiry projects, intercultural exchange, mentor-based relationships, and use of new

interactive technologies to bring about a synergy of learning among students, teachers, and professional artists.

Many opportunities exist for schools and school divisions to enter into partnerships with others, for example, educational institutions, local artists, and arts and cultural organizations. Distance learning opportunities such as LIVE Arts Saskatchewan broadcasts, tours and workshops such as those offered by the Organization of Saskatchewan Arts Councils, web-based resources, local and provincial SaskCulture programs, and the Saskatchewan Arts Board's Artists in Schools project grants and residencies are examples of communities working together to support student learning in the arts.

Arts Education and Student Engagement

Current research on learning indicates that arts education has extremely positive outcomes in the area of student engagement. Students are more likely to develop deep understanding when they are actively engaged and have a degree of choice about what is being learned and how it is being learned and assessed. Student engagement is affected by a complex range of variables, but studies show that engagement is increased dramatically through effective instructional practices that include high quality arts education experiences.

Research-based indicators of high quality arts education programs include:

- an inclusive stance with accessibility to all students
- active partnerships between schools and arts organizations and between teachers, artists, and community
- shared responsibility among stakeholders for planning, implementation, assessment, and evaluation
- a combination of development within the specific art forms (education in the arts) with artistic and creative approaches to learning (education through the arts)
- opportunities for public performance, exhibition, and/or presentation
- provision for critical reflection, problem solving, and risk taking
- emphasis on collaboration
- detailed strategies for assessing and reporting on students' learning, experiences, and development
- ongoing professional learning for teachers, artists, and the community
- flexible school structures and permeable boundaries between schools and community.

(Bamford, 2006, p. 140)

The learning program must be relevant to students' lives and interests, and co-constructed with them. This type of democratic interaction requires a shift in ownership of the learning program from a solitary teacher-delivered program to increased teacher-learner-community collaboration.

Studies such as the Paul Hamlyn Foundation's *Learning Futures: Next Practice in Learning and Teaching* indicate that far too many students are disengaged from school and report that learning is often fragmented or disconnected, not relevant to real life, and is being done 'to' them instead of 'with' them. Involving students in learning experiences that encourage connection-making among the arts and other disciplines leads to learning that is deep (reflective, metacognitive), authentic (real-world contexts, meaningful to students' lives), and motivational (task/goal oriented, inspires students to further learning). Students who are engaged in high quality arts education programs take pride in their work and accomplishments, and recognize that their individual and collective voice is heard and respected.

> Mihaly Csikszentmihalyi refers to engagement as, *"… a connection between something inside and an opportunity outside to … produce something real"*. When students are engaged in their learning, the magic of discovery is tangible, visible, shared, and motivational, even for the observer. (Pasquin & Winn, 2007, p. 176)

Arts Education and Student Voice

Adam Fletcher, on his website *Soundout: Promoting Student Voice in School*, defines student voice as "the individual and collective perspective and actions of young people within the context of learning and education". Through long-term work on student engagement and student voice, Fletcher concludes that student voice is about learning, teaching, school improvement, youth development, school culture, diversity, integrity, and civic engagement. He states that "student voice is formed of the unique perspective of the young people in our schools. It is formed in the same ways that adult voice is; that is, experience and education help students create opinions, ideas, and beliefs to which they give their voice." Teachers and students who interact within high quality arts and learning spaces have learned how to negotiate and co-construct democratic learning models. Arts education is one of the most effective vehicles for empowering students to reflect on, act on, and give voice to, their own opinions, beliefs, and ideas through the creation and presentation of their own arts expressions.

The following provides examples of arts education experiences and instructional approaches that encourage increased student engagement and respect for student voice.

An effective arts education program promotes student engagement and respect for student voice by providing opportunities for students to:

- become involved in planning a variety of personalized ways to achieve learning outcomes
- explore ideas and concepts, take risks, experiment, and improvise with processes and media
- develop understanding, skills, and abilities within meaningful contexts
- investigate and find solutions for a variety of artistic challenges
- ask questions about big ideas and topics that have relevance to their lives
- design and collaborate on inquiry projects that address their questions
- make connections among the arts and other disciplines
- work in partnership with teachers and professionals in the arts in formal and informal settings
- have flexibility and choice among a variety of approaches to learning
- negotiate assessment practices including self-assessment

- collaboratively design assessment criteria and rubrics
- work with teachers, artists, and community members to document and share their learning with others.

The arts provide opportunities for young people to experiment with ideas and put them into action ... Young people see the arts -- personally and for their societies -- playing unique social and educational roles, and they view their work as real, vital, and necessary. (Brice Heath & Robinson, 2004, p. 108)

Arts Education immerses students in individual and collaborative inquiries that encourage research, the co-creation of knowledge, skill development, self-reflection and interactions with other students, Saskatchewan artists and diverse communities. Through inquiry learning, students examine their own and others' perspectives on the world and express their ideas and artistic voices through the languages and creative processes of the arts.

Creative Technologies

This curriculum encourages the creative use of strategies, materials, instruments, electronic devices and technologies in the making and sharing of arts expressions. Creation and performance using digital media are an essential part of contemporary professional arts practices and arts education.

In arts education classes, students have opportunities to develop their digital skills and expressive use of media through examination and application of audio and visual design technologies, interactive media and incorporation of technologies into disciplinary and multidisciplinary practices and performances.

Through this curriculum, students learn to incorporate digital media and investigate current and emerging technologies when producing, documenting and sharing dance, drama, music and visual art expressions. They also engage in critiques and research the work of contemporary artists who use creative technologies in innovative ways in their practices.

Safety

Safety is an essential consideration in all learning environments. To create a safe environment for learning requires that teachers be informed, aware and proactive and that students listen, think and respond appropriately.

Safe practices are the joint responsibility of teachers and students. Safety refers to more than protecting students' physical safety (e.g., injury prevention procedures). Safety also includes students' personal and emotional safety and sense of belonging which can be supported by ensuring that learning takes place in an inclusive environment free from subtle or overt stereotypes (e.g., racial, gender and sexual diversity, socio economic or social status), exclusion, bullying or use of inappropriate language and behaviours.

The teacher's responsibility is to provide instruction and supervision within a safe environment (e.g., floor free of debris, climate of respect for self and others) and to ensure the students are aware of safe practices such as the importance of appropriate clothing and equipment, inclusion of all students in the work, adjusting tasks for students who may require adaptations, and ensuring proper techniques in each

art form (e.g., warm up and body alignment in dance, proper breathing while singing or playing, caution with visual art tools and chemicals). The students' responsibility is to act appropriately based on the information and guidance provided by the teacher and/or resources.

Kwan, Texley and Summers (2004) suggest that teachers, as professionals, consider four Ps of safety: prepare, plan, prevent and protect. The following points are adapted from those guidelines and provide a starting point for thinking about safety in the classroom:

Prepare

- Keep up to date with personal safety knowledge and certifications.
- Be aware of national, provincial, school division and school level safety policies and guidelines.
- Design a safety agreement with students.

Plan

- Develop learning plans that promote effective and safe learning for all students.
- Choose activities that are suited to the abilities, maturity and behaviour of all students.
- Create safety agreements and checklists for in-class activities and field studies.

Prevent

- Assess and mitigate hazards (e.g., ensure dance and theatrical stage props and equipment are not defective).
- Review procedures for accident prevention with students (e.g., transporting students to off-site locations, ensuring vocal health when playing instruments or singing).
- Teach and review safety procedures with students (e.g., how to move to avoid muscle strains or fabrics becoming entangled, proper posture when playing, storing or transporting musical instruments).
- Do not use defective or unsafe equipment or procedures.
- Do not allow students to eat or drink in areas used for learning activities (e.g., procedure for staying hydrated but avoiding liquid spills on the floor).

Protect

- Ensure students have sufficient protective devices where applicable (e.g., masks or protective eyewear as needed when using visual art tools, creating dance props or stage backdrops).
- Demonstrate and instruct students on the proper use of safety equipment and protective gear.
- Model safe practices by insisting that all students, teachers and visitors (e.g., guest artists) follow school division safety guidelines.

Safety in the classroom includes the storage, use and disposal of chemicals (e.g., visual art materials such as paint, ceramic glazes, photography, lithography, sculpture or materials used in the construction of drama/theatre or dance staging). The *Workplace Hazardous Materials Information System* (WHMIS) regulations (WHMIS 1998 and WHMIS 2015) under the *Hazardous Products Act* and the *Hazardous Product Regulations* govern storage and handling practices of chemicals in schools. All school divisions

must comply with the provisions of these regulations. Chemicals should be stored in a safe location according to chemical class, not just alphabetically. Appropriate cautionary labels must be placed on all chemical containers and all school division employees using hazardous substances should have access to appropriate *Materials Safety Data Sheets* (WHMIS 1998) or *Safety Data Sheets* (WHMIS 2015). Under provincial WHMIS regulations, all employees involved in handling hazardous substances must receive training by their employer. Teachers who have not been informed about or trained in this program should contact their director of education. Further information related to WHMIS is available from <u>Health Canada</u> and the <u>Saskatchewan Ministry of Labour Relations and Workplace Safety</u>.

Using this Curriculum

Outcomes define what students are expected to know, understand and be able to do by the end of a grade or secondary level course in a particular area of study. Therefore, all outcomes are required. The outcomes provide direction for assessment and evaluation, and for program, unit and lesson planning.

Outcomes:

- focus on what students will learn rather than what teachers will teach
- specify the skills, abilities, knowledge and/or attitudes students are expected to demonstrate
- are observable, assessable and attainable
- are supported by indicators which provide the breadth and depth of expectations.

Indicators are representative of what students need to know and/or be able to do in order to achieve an outcome. When planning for instruction, teachers must comprehend the set of indicators to understand fully the breadth and the depth of learning related to a particular outcome. Based on this understanding of the outcome, teachers may develop indicators that are responsive to students' needs, interests and prior learning. Teacher-developed indicators must maintain the intent of the outcome.

The set of indicators for an outcome:

- provides the intent (breadth and depth) of the outcome
- tells the story, or creates a picture, of the outcome
- defines the level and types of knowledge required
- is not a checklist or prioritized list of instructional activities or assessment items.

Other Terms

Within curricula, the terms "including", "such as", "e.g." and "i.e." serve specific purposes:

- **Including** prescribes content, contexts or strategies that students must experience in their learning, without excluding other possibilities.
- **Such as** provides examples of possible broad categories of content, contexts or strategies that teachers or students may choose, without excluding other possibilities.
- **E.g.** offers specific examples of what a term, concept or strategy might look like.
- **I.e.** means 'that is' and clarifies the term, concept or strategy it follows.

Outcomes at a Glance

10	20	30
CP10.1 Investigate techniques (i.e., instrumental, vocal or creative technologies) and the elements of music for solo and/or ensemble performances.	CP20.1 Apply, with guidance, techniques (i.e., instrumental, vocal or creative technologies) and knowledge of the elements of music to solo and/or ensemble performances.	CP30.1 Apply, independently, techniques (i.e., instrumental, vocal or creative technologies) and the elements of music to solo and/or ensemble performances.
CP10.2 Experiment with various types of notation to communicate musical ideas (e.g., graphic/invented, tablature, standard and culture-specific forms).	CP20.2 Demonstrate increased ability to interpret notation to communicate musical ideas (e.g., graphic/invented, tablature, standard and culture-specific forms).	CP30.2 Interpret notation to expressively communicate musical ideas (e.g., graphic/invented, tablature, standard and culture-specific forms).
CP10.3 Compose to express musical ideas experimenting with the elements of music and principles of composition, respecting cultural contexts.	CP20.3 Compose to express musical ideas developing the use of the elements of music and the principles of composition, respecting cultural contexts.	CP30.3 Compose musical ideas using the elements of music and the principles of composition, respecting cultural contexts.
CP10.4 Improvise on an instrument or with voice or other creative technology, exploring and experimenting with music theory, cultural or performance practice.	CP20.4 Improvise on an instrument or with voice or other creative technology, implementing increased levels of music theory, cultural or performance practice.	CP30.4 Improvise on an instrument or with voice or other creative technology, independently applying music theory, cultural or performance practice.
CR10.1 Investigate and respond to powwow and other social music of Saskatchewan First Nations peoples.	CR20.1 Identify and describe characteristics of powwow and other social music of Saskatchewan First Nations peoples.	CR30.1 Examine ways in which contemporary Canadian First Nations music reflects social and cultural contexts.
CR10.2 Investigate and respond to the traditional music of Saskatchewan Métis peoples.	CR20.2 Identify and describe characteristics of the music of Saskatchewan Métis peoples.	CR30.2 Examine ways in which contemporary Métis music reflects social and cultural contexts.

CR10.3 Listen and respond critically to own musical expressions and, with guidance, set short term goals for musical growth.	CR20.3 Listen and respond critically to own musical expressions and, with guidance, implement a plan for musical growth.	CR30.3 Critique own musical expressions and implement a plan for ongoing musical growth.
CR10.4 Listen and respond to musical expressions of others, differentiating between critical analysis and personal preference.	CR20.4 Listen and respond to musical expressions of others, understanding how personal preference impacts critical analysis.	CR30.4 Listen and respond to musical expressions of others, conducting critical analysis using musical terminology.
CH10.1 Identify characteristics of the different eras, genres and styles through listening to and/or performing the representative music.	CH20.1 Aurally distinguish and describe characteristics of the different eras, genres and styles through researching, listening to and/or performing the representative music.	CH30.1 Implement key characteristics of a particular style, era and/or genre into the performance of that music.
CH10.2 Describe the impact and role of music in own life and identify music careers and pathways for continuing engagement in music.	CH20.2 Examine the impact and role of music in own life and investigate music careers and pathways for continuing engagement in music.	CH30.2 Analyze the impact and role of music in own life and consider and plan for music careers or pathways for continuing engagement in music.
CH10.3 Explore the lives and work of local, Canadian and international musicians.	CH20.3 Examine the work and impact of influential local, Canadian and international musicians.	CH30.3 Research acclaimed local, Canadian and international musicians and examine their influence on current music and society.

Outcomes and Indicators - Legend

CP10.1 -a

CP or CR or CH   Creative/Productive or Critical/Responsive or Cultural/Historical Goal

10   10, 20 or 30 course

1   Outcome number

a   Indicator

Music 10: Outcomes and Indicators

K-12 Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP10.1 Investigate techniques (i.e., instrumental, vocal or creative technologies) and the elements of music for solo and/or ensemble performances.

Indicators

    a.   Demonstrate instrumental or vocal technique and knowledge of the elements of music.

    b.   Develop vocabulary appropriate to genre or musical context.

    c.   With guidance, generate technique-related inquiry questions and set short term goals for personal improvement based on the inquiry findings.

    d.   Develop the skills and techniques required for successful ensemble performances.

    e.   Demonstrate knowledge of one's own role within an ensemble.

    f.   Track development of instrumental or vocal techniques and develop strategies to improve.

    g.   Develop the ability to communicate and interact with ensemble members and/or audience.

    h.   Demonstrate musicality (e.g., emotional expressiveness) in solo and/or ensemble performance.

CP10.2 Experiment with various types of notation to communicate musical ideas (e.g., graphic/invented, tablature, standard and culture-specific forms).

Indicators

    a.   Read and interpret written musical communication.

    b.   Investigate legal and ethical practices in music composition, performance and recording.

    c.   Represent musical ideas using standard notation (i.e., Western music notation, tablature).

    d.   Represent musical ideas using non-standard notation (e.g., abstract symbols and text, time-based pictographs, rap and hip hop flow diagrams with lyrics under beat numbers, braille, colour coded) and/or culture specific forms and models (e.g., unwritten, memorized with fixed and/or variable elements).

CP10.3 Compose to express musical ideas experimenting with the elements of music and principles of composition, respecting cultural contexts.

Indicators

    a.   Express musical ideas, through composition individually and/or in ensemble settings, that can be recreated by others.

    b.   Understand and experiment with the elements of music (i.e., melody, harmony, rhythm, dynamics, form, tone, texture) and principles of composition (e.g., repetition and variation, tension and resolution, balance and unity).

    c.   Demonstrate, through rehearsal, an ability to reflect on, refine and revise solo and ensemble compositions.

    d.   Apply aural skills to making musical decisions for sound compositions.

    e.   Discuss the difference between 'drawing inspiration from music' versus 'engaging in cultural appropriation or copyright infringement' when composing.

    f.   Examine music composition processes within diverse genres and cultural contexts (e.g., partner with local musicians from various genres and cultures through artists in schools projects).

CP10.4 Improvise on an instrument or with voice or other creative technology, exploring and experimenting with music theory, cultural or performance practice.

Indicators

    a.   Improvise around a given structure and in free form.

    b.   Explore how improvisation is used within a variety of genres.

    c.   Examine the work of musicians engaged in improvisation.

    d.   Demonstrate growth in the presentation and construction of improvisation.

    e.   Demonstrate knowledge of selected musical concepts (e.g., elements of music, composition principles) through improvisation.

    f.   Demonstrate aural skills.

    g.   Imitate or transcribe musical ideas (e.g., listen and play).

    h.   Develop language appropriate to the musical genre and style to talk about improvisation.

K-12 Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR10.1 Investigate and respond to powwow and other social music of Saskatchewan First Nations peoples.

Indicators

    a. Engage with First Nations Elders, Knowledge Keepers and/or musicians to introduce music associated with round dance and various powwow dances (e.g., fancy dance, men's and women's traditional, jingle dress).

    b Discuss ways of knowing and learning (e.g., songs passed down/gifted, songs composed) that are applied to learning First Nations traditional and contemporary music.

    c. Recognize how the work of contemporary musicians is influenced by traditional First Nations music.

    d. Examine how music and musicians, including current Saskatchewan musicians, influence and respond to social, political and cultural issues (e.g., treaty education outcome SI10 - examine the spirit and intent of Treaties and investigate [within the context of music] the extent to which they have been fulfilled).

    e. Identify how First Nations music is used for different purposes (e.g., public songs, social songs, ceremonial songs).

    f. Describe protocols for singing and drumming at powwows including different gender roles.

    g. Explore the differences in music and protocols among First Nations.

Note: In Saskatchewan, there are multiple First Nations language groups, each having a distinct cultural identity with its own spiritual beliefs, ceremonies, practices and traditions.

CR10.2 Investigate and respond to the music of Saskatchewan Métis peoples.

Indicators

    a. Engage with Métis musicians to introduce characteristics of traditional Métis music.

    b. Discuss ways of knowing and learning (e.g., songs passed down, songs composed) that are applied to learning traditional and contemporary Métis music.

    c. Recognize how the work of contemporary Métis musicians is influenced by traditional music.

    d. Describe various purposes for Métis music (e.g., celebration, storytelling, dance accompaniment, competition).

e. Examine how Métis music and musicians in Saskatchewan influence and respond to social, political and cultural issues.

f. Explore the regional and/or stylistic differences in Métis music (e.g., kitchen parties, reels, spoons, crooked tunes, jigging and other dances).

Note: In Saskatchewan, there are multiple First Nations language groups and a Métis nation, each having a distinct cultural identity with its own spiritual beliefs, ceremonies, practices and traditions. The traditional Métis language is Michif.

CR10.3 Listen and respond critically to own musical expressions and, with guidance, set short term goals for musical growth.

Indicators

a. Examine own musical expressions, using teacher feedback and self-assessment, in order to improve.

b. Respond to qualities of musical elements such as tone, pitch, dynamics and rhythm as well as style, intonation and phrasing within own musical expressions.

c. With guidance, generate technique-related inquiry questions and set short term goals for personal improvement based on the inquiry findings.

d. Apply methods to improve sound quality through care and maintenance of instruments and/or voices.

e. Identify equipment (e.g., instruments, accessories, amplification systems, acoustical designs, technologies) that impacts sound quality.

f. Conduct an inquiry into ways technology (e.g., microphones, software, pedals) and materials (e.g., drum heads, mutes, baffles, curtains) can manipulate sound.

g. Explain relationships between acoustics and sound, experiment with acoustics of various environments and discuss acoustic design considerations.

CR10.4 Listen and respond to musical expressions of others, differentiating between critical analysis and personal preference.

Indicators

a. Express initial reactions, while listening to music, and conduct further analysis based on evidence in the work.

b. Examine and classify music representing various genres, styles, time periods, places, social groups, world cultures, composers and performers.

c. Respond critically (e.g., written, oral, arts expression) to music from various genres, styles, times, places, social groups and cultures using terminology specific to the music genre.

d. Analyse the characteristics of excellent performance through listening to and watching other performers.

e. Explain relationships between acoustics and sound.

f. Analyse and interpret music using evidence from the piece and/or performance including examination of the importance of musical text.

g. Make personal connections to the music and provide reasons for individual preferences.

K-12 Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH10.1 Identify characteristics of the different eras, genres and styles through listening to and/or performing the representative music.

Indicators

a. Identify musical, cultural, aural, textual clues that indicate the music's place and time.

b. Investigate the influence of cultural and historical contexts on the creation of selected music.

c. Investigate the influence of personal experience and place on the creation of selected music.

d. Conduct an inquiry into how music from the past is recreated today, or how music of today can be reinterpreted in styles from the past.

e. Explore the evolution of instruments, voice and creative technologies and their use in various world cultures and time periods.

f. Identify protocols for audience and performer according to norms within the genre.

g. Respond as an audience member and perform in a manner appropriate to the genre (e.g., First Nations powwow, symphony, jazz, African or Latin percussion drum group, rock band) respecting cultural protocols and performance norms (e.g., deportment, attire, respect for local tradition, awaiting invitation to join jam session, bowing, encore).

h. Anticipate and prepare for how audiences might react to the music performed in relation to, for example, venue, genre, demographics or type of event.

i. Investigate the origins of performance and audience etiquette (e.g., clapping following jazz solos, silence between symphonic movements) in different genres of music.

j. Examine ways in which audience responses in different musical genres affect the musician's performance and the audience's experience.

CH10.2 Describe the impact and role of music in own life and identify music careers and pathways for continuing engagement in music.

Indicators

a. Investigate relationships between music and personal wellness including mental health (e.g., music therapy) and identify and discuss associated research.

b. Examine ways that different genres/styles of music influence one's wellbeing (e.g., mood, anxiety, sense of peace) and examine how music is used in media and infused in daily life (e.g., to influence consumers via advertising, shopping environments).

c. Make connections between music and other areas of study (e.g., literature, math, science, social sciences, physical education, other arts).

d. Explore opportunities and benefits for continuing lifelong engagement in music (e.g., community choirs, bands, musical theatre).

e. Conduct an inquiry into career opportunities in music and investigate opportunities (e.g., career avenues in specific disciplines, scholarships, entrepreneurial skills required, performance contract fees, licensing and financial compensation for digital distribution of recordings) for continuing the study of music.

f. Examine ways that First Nations musicians learn to sing and play in powwow drum groups.

g. Examine legalities (e.g., copyrighting, trademarking, First Nations traditional laws, contracts) and ethics (e.g., illegal downloading, sampling, cultural protocols, compensation from streaming services) related to creating and producing music.

h. Research supports for musicians such as unions, professional associations, agents, Elders and Knowledge Keepers, provincial and federal grants (e.g., funding for creation, touring and recording).

i. Discuss entrepreneurship and personal qualities required for pursuing a career in music.

CH10.3 Explore the lives and work of local, Canadian and international musicians.

Indicators

a. Identify, listen to and discuss the work of musicians who have made an impact on music.

b. Investigate why influential musicians (e.g., current, historical, community) and music educators (e.g., Kodaly, John-Baptiste Arcand, Orff, Buffy Sainte-Marie, Jose Antonio Abreu) and their work are/were influential.

c. Examine how music and musicians influence and respond to social, political and cultural issues (e.g., representing gender and sexual diversity, concern for environmental sustainability or human rights, world music activists).

d. Conduct an inquiry into how change (e.g., personal, social, technology) influences musical works.

e. Recognize and analyse how music is used in everyday life (e.g., video games, films, social media, apps).

f. Draw on the experience of local musicians and community members (e.g., community performances, collaborative workshops, adult musicians, guest artists from diverse cultures) to examine their work and careers and to improve own practice.

Music 20: Outcomes and Indicators

K-12 Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP20.1 Apply, with guidance, techniques (i.e., instrumental, vocal or creative technologies) and knowledge of the elements of music to solo and/or ensemble performances.

Indicators

a. Demonstrate instrumental or vocal technique and knowledge of the elements of music in a peer setting.

b. Explain, orally or in writing and using language appropriate to the genre, how the elements of music are used in the music being performed.

c. Generate a plan for musical growth using technical inquiry findings (e.g., in what ways could I/we record progress? How could I improve my musical performance using specific tools, technologies and techniques?).

d. Demonstrate the skills and techniques required for successful ensemble performances.

e. Demonstrate knowledge of the role of individuals and sections within one's ensemble by performing the specific tasks particular to one's instrument.

f. Track technical development and develop strategies to improve.

g. Begin making expressive, interpretive and creative choices to communicate and interact with ensemble members and/or audience.

h. Demonstrate musicality (e.g., emotional expressiveness) in solo and/or ensemble performance.

CP20.2 Demonstrate increased ability to interpret notation to communicate musical ideas (e.g., graphic/invented, tablature, standard and culture-specific forms).

Indicators

a. Read and interpret written musical communication of increased complexity.

b. Use self and peer assessment to revise, refine and share music through notation.

c. Explain the legal and ethical implications of music production and distribution.

d. Represent musical ideas using standard notation (i.e., Western music notation, tablature).

e. Represent musical ideas using non-standard notation (e.g., abstract symbols and text, time-based pictographs, rap and hip hop flow diagrams with lyrics under beat numbers, braille, colour coded) and/or culture specific forms and models (e.g., unwritten, memorized with fixed and/or variable elements).

CP20.3 Compose to express musical ideas developing the use of the elements of music and the principles of composition, respecting cultural contexts.

Indicators

a. Explore ways of communicating musical ideas so they can be reproduced by others.

b. Express musical ideas through composition individually and/or in ensemble settings.

c. Demonstrate ability to apply the elements of music (i.e., melody, harmony, rhythm, dynamics, form, tone, texture) and principles of composition (e.g., repetition and variation, tension and resolution, balance and unity).

d. Demonstrate, through rehearsal, an ability to reflect on, refine and revise solo and ensemble compositions.

e. Apply increased aural skills to making musical decisions for sound compositions.

CP20.4 Improvise on an instrument or with voice or other creative technology, implementing increased levels of music theory, cultural or performance practice.

Indicators

a. Improvise around a given structure.

b. Use feedback to inform decision making, evaluation and action in improvisation.

c. Examine improvisation within a diverse range of cultural and social contexts.

d. Examine the work of musicians engaged in improvisation and begin to apply learning to own musical work.

e. Demonstrate growth in the presentation and construction of improvised solos in a live setting.

f. Take personal and musical risks by trying new ways to express ideas.

g. Demonstrate increased knowledge of selected musical concepts (e.g., elements of music, composition principles) through improvisation.

h. Demonstrate increased aural skills.

i.   Imitate or transcribe more complex musical ideas (e.g., listen and play).

j.   Apply language appropriate to the musical style to talk about improvisation.

k.   Seek opportunities to improvise in daily music experiences (e.g., during song writing, digital music composition, DJ and hip hop performance, jam solos).

K-12 Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR20.1 Identify and describe characteristics of powwow and other social music of Saskatchewan First Nations peoples.

Indicators

a.   Engage with First Nations Elders, Knowledge Keepers and/or musicians to identify characteristics of music associated with various powwow dances (e.g., fancy dance, men's and women's traditional, jingle dress).

b.   Discuss the ways of knowing and learning (e.g., songs passed down/gifted, songs composed) that are applied to learning First Nations traditional and contemporary music.

c.   Analyze how the work of contemporary musicians is influenced by First Nations traditional music.

d.   Examine how First Nations music and musicians from Saskatchewan and international locations influence and respond to social, political and cultural issues (e.g., treaty education outcome SI11 - analyze how the unfulfilled aspects of treaties, with international Indigenous people, have resulted in inequities).

e.   Recognize different purposes for First Nations ceremonial and social music.

f.   Describe various powwow protocols and their purposes, including protocols specific to the music.

g.   Identify the purpose of the different roles of men and women in traditional drumming and singing.

h.   Identify differences in music and protocols among First Nations.

Note: In Saskatchewan, there are multiple First Nations language groups and a Métis nation, each having a distinct cultural identity with its own spiritual beliefs, ceremonies, practices and traditions.

CR20.2 Identify and describe characteristics of the music of Saskatchewan Métis peoples.

    a.   Engage with Métis musicians to examine characteristics of Métis music.

    b.   Describe qualities of traditional and contemporary Métis music.

    c.   Recognize how specific selections of contemporary Métis musicians are influenced by tradition.

    d.   Respond to the music of selected Saskatchewan Métis musicians.

    e.   Examine how Métis music and musicians in Saskatchewan influence arts and cultural communities.

    f.   Examine regional and/or stylistic differences in Métis music including among individuals and groups.

Note: In Saskatchewan, there are multiple First Nations language groups and a Métis nation, each having a distinct cultural identity with its own spiritual beliefs, ceremonies, practices and traditions. The traditional Métis language is Michif.

CR20.3 Listen and respond critically to own musical expressions and, with guidance, implement a plan for musical growth.

Indicators

    a.   Examine own musical expressions, using peer feedback and self-assessment, in order to improve.

    b.   Respond to musical elements such as tone, pitch, dynamics, intonation, phrasing, style, rhythm and time, within own musical expressions.

    c.   Generate a plan for musical growth using technical inquiry findings (e.g., In what ways could I/we record progress? How could I improve my musical performance using specific tools, technologies and techniques?).

CR20.4 Listen and respond to musical expressions of others, understanding how personal preference impacts critical analysis.

Indicators

    a.   Express initial reactions, while listening to music, and conduct further analysis based on evidence in the work.

    b.   Examine and classify music representing various genres, styles, time periods, places, social groups, world cultures, composers and performers.

    c.   Respond critically (e.g., written, oral, arts expression) to music from various genres, styles, times, places, social groups and cultures, using terminology specific to the music genre.

d. Analyse the characteristics of excellent performance through listening to and watching other performers.

e. Analyse and interpret music, examine the importance of musical text using evidence from the piece and/or performance.

f. Make personal connections to the music, understanding how personal preference impacts critical analysis, and provide reasons for individual preferences.

g. Explore ways in which technology, acoustics, equipment (e.g., instruments, accessories, amplification systems, acoustical designs, technologies) and personal wellness impacts quality of sound.

h. Apply techniques to improve sound quality through care and maintenance of instruments and/or voices.

i. Conduct an inquiry into ways technology (e.g., microphones, software, pedals) and materials (e.g., drum heads, mutes, baffles, curtains) can manipulate sound.

K-12 Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH20.1 Aurally distinguish and describe characteristics of the different eras, genres and styles through researching, listening to and/or performing the representative music.

Indicators

a. Identify musical, cultural, aural, textual clues that indicate the music's place in time.

b. Investigate the influence of personal experience and cultural and historical contexts on the creation of selected music.

c. Conduct an inquiry into how music from the past is recreated today, or how music of today can be reinterpreted in styles from the past.

d. Explore the evolution of instruments, voice and creative technologies and their use in various cultures and time periods.

e. Explain audience and performer norms and protocols within the genre.

f. Respond as an audience member and perform in a manner appropriate to the genre (e.g., First Nations powwow, symphony, world music, jazz, African or Latin percussion group, rock band) respecting cultural and performance norms and protocols (e.g., deportment, attire, respect for local tradition, await invitation to join jam session, bowing, encore, standing during Grand

Entry and Honour songs and anthems, etiquette concerning use of cameras and recording devices).

g. Anticipate and prepare for how audiences might react to the music performed in relation to, for example, venue, genre, demographics or type of event.

h. Investigate the origins of performance and audience etiquette (e.g., clapping following jazz solos, silence between symphonic movements) in different genres of music.

i. Examine ways in which audience responses in different musical genres affect the musician's performance and the audience's experience.

j. Investigate and perform music from around the world (e.g., Afro Caribbean, South American, Middle Eastern), describe characteristics of each genre and style, and discuss the infusion or influence of non-western music in contemporary western popular music.

CH20.2 Examine the impact and role of music in own life and investigate music careers and pathways for continuing engagement in music.

Indicators

a. Investigate relationships between music and personal wellness including mental health (e.g., music therapy, social connection) and identify and discuss associated research.

b. Examine ways that different genres/styles of music influence one's wellbeing (e.g., rock music elevating moods, ballads encouraging reflection or relaxation).

c. Examine how music is infused in daily life (e.g., to influence consumers via advertising, shopping environments, cultural music festivals) including media (e.g., film, video games, television, social media, apps).

d. Explore music from own cultural heritage and examine opportunities and benefits for continuing lifelong engagement in music (e.g., community choirs, bands, musical theatre).

e. Generate questions and conduct an inquiry into potential career avenues in specific disciplines and music in general (e.g., audio engineer, DJ, orchestral musician, composer/songwriter, producer, music therapist) and investigate opportunities for continuing study at the post-secondary level (e.g., scholarships, entrance requirements, auditions).

f. Examine legalities in music such as copyrighting, trademarking and contracts (e.g., performance contract fees, licensing and financial compensation for digital distribution of recordings, First Nations traditional laws).

g. Examine ethics (e.g., copying pirated music files, sampling, compensation from streaming services, stereotyped representations in lyrics and music videos) and legalities (e.g.,

copyrighting, trademarking, First Nations traditional laws, contracts) related to creating and producing music.

h. Research supports for musicians such as unions, professional associations, agents, Elders and Knowledge Keepers, provincial and federal grants (e.g., funding for creation, touring and recording).

i. Discuss entrepreneurship and personal qualities required for pursuing a career in music.

CH20.3 Examine the work and impact of influential local, Canadian and international musicians.

Indicators

a. Identify, listen to and discuss the work of musicians who have made an impact on music.

b. Investigate why notable musicians and their work are/were influential (e.g., current, historical, community, representing gender and sexual diversity).

c. Examine how music and musicians influence and respond to social, political and cultural issues (e.g., world music, music concerned with human rights, environmental sustainability).

d. Research influential musical educators and their programs and methods (e.g., Kodaly, John-Baptiste Arcand, Orff, Buffy Sainte-Marie, Jose Antonio Abreu).

e. Conduct an inquiry into how change (e.g., personal, social, technology) influences musical works.

f. Recognize and analyse how music is used in everyday lives (e.g., video games, films, social media, apps).

Music 30: Outcomes and Indicators

K-12 Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP30.1 Apply, independently, techniques (i.e., instrumental, vocal or creative technologies) and the elements of music to solo and/or ensemble performances.

Indicators

    a. Perform music in a setting (e.g., classroom or public) to show instrumental or vocal technique and knowledge of the elements of music.

    b. Describe (orally or in writing), using language appropriate to the genre, how the elements of music are used in the music being performed.

    c. Generate technical inquiry questions and take action on the findings of the inquiry (e.g., In what ways could I/we record progress? How could I improve my musical performance using specific tools, technologies and techniques?).

    d. Demonstrate knowledge of, and personal implementation of, the skills and techniques required for successful ensemble performances.

    e. Apply knowledge of roles within the ensemble, demonstrating the ability to contribute and respond accordingly with one's own instrument.

    f. Track technical development and develop strategies to improve.

    g. Demonstrate increased ability to make expressive, interpretive and creative choices to communicate and interact with ensemble members and/or audience.

    h. Demonstrate musical maturity (e.g., emotional expressiveness) in solo and ensemble performance.

CP30.2 Interpret notation to expressively communicate musical ideas (e.g., graphic/invented, tablature, standard and culture-specific forms).

Indicators

    a. Read and interpret written musical communication of increased complexity.

    b. Use critical thinking to revise, refine and share music through notation.

    c. Apply legal and ethical arts practices when producing music notation (e.g., related to copyright, intellectual property).

    d. Represent musical ideas using standard notation (i.e., Western music notation, tablature).

e. Represent musical ideas using non-standard notation (e.g., abstract symbols and text, time-based pictographs, rap and hip hop flow diagrams with lyrics under beat numbers, braille, colour coded) and/or culture specific forms and models (e.g., unwritten, memorized with fixed and/or variable elements).

CP30.3 Compose musical ideas using the elements of music and the principles of composition, respecting cultural contexts.

Indicators

a. Use innovative thinking and problem-solving skills to compose music that can be recreated by others.

b. Express musical ideas through composition individually and/or in ensemble settings.

c. Demonstrate increased ability to apply the elements of music (i.e., melody, harmony, rhythm, dynamics, form, tone, texture) and principles of composition (e.g., repetition and variation, tension and resolution, balance and unity).

d. Demonstrate, through rehearsal, an ability to reflect on, refine and revise solo and ensemble compositions.

e. Apply increased/advanced aural skills to making musical decisions for sound compositions.

CP30.4 Improvise on an instrument or with voice or other creative technology, independently applying music theory, cultural or performance practice.

Indicators

a. Improvise around a given structure and reflect on own progress.

b. Make informed judgements and choices for independent decision making, evaluation and action in improvisation.

c. Examine improvisation within a diverse range of cultural and social contexts.

d. Examine the work of musicians engaged in improvisation and apply learning to own musical work.

e. Demonstrate growth in the presentation and construction of improvised solos in a performance setting.

f. Take personal and musical risks by trying new ways to express ideas.

g. Demonstrate increased knowledge of selected musical concepts (e.g., elements of music, composition principles) through improvisation.

h. Demonstrate increased/advanced aural skills and reflect on own growth.

i. Imitate or transcribe more complex musical ideas (e.g., listen and play).

j. Apply language appropriate to the musical style to talk about improvisation.

K-12 Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR30.1 Examine ways in which contemporary Canadian First Nations music reflects social and cultural contexts.

Indicators

a. Engage with First Nations Elders and/or Knowledge Keepers and/or musicians to differentiate characteristics of music associated with various powwow dances (e.g., fancy dance, men's and women's traditional, jingle dress).

b. Discuss the ways of knowing and learning (e.g., songs passed down/gifted, songs composed) that are applied to learning First Nations traditional and contemporary music.

c. Analyze how the work of contemporary musicians is influenced by traditional First Nations music.

d. Examine how music and musicians influence and respond to social, political and cultural issues (e.g., treaty education outcome HC12 – examine how treaties within contemporary society impact on individual's lives).

e. Investigate different purposes for ceremonial and social music and examine the impact of historical contexts on the evolution of the music (e.g., government ban on music, dance and ceremonies, traditional versus competitive powwows).

f. Examine protocols related to drum making and drum keeping.

g. Identify differences in music, protocols and practices among First Nations peoples.

Note: In Saskatchewan, there are multiple First Nations language groups and a Métis nation, each having a distinct cultural identity with its own spiritual beliefs, ceremonies, practices and traditions.

CR30.2 Examine ways in which contemporary Métis music reflects social and cultural contexts.

Indicators

a. Engage with Métis musicians to identify regional and individual styles of contemporary Métis music.

b. Describe sources of inspiration for the music of current Métis musicians.

c. Describe how specific selections of contemporary Métis music incorporate traditional and innovative styles.

d. Respond critically and/or creatively to the music of selected Métis musicians.

e. Examine how Métis musicians are influential in the arts and communities locally, nationally and internationally.

f. Research social and cultural influences (e.g., family life, legacy of residential schools, Michif language, personal experiences growing up, traditional stories, global issues) on contemporary Métis musicians and their work.

Note: In Saskatchewan, there are multiple First Nations language groups and a Métis nation, each having a distinct cultural identity with its own spiritual beliefs, ceremonies, practices and traditions. The traditional Métis language is Michif.

CR30.3 Critique own musical expressions and implement a plan for ongoing musical growth.

Indicators

a. Examine own musical expressions, in real time and/or using recording technology, in order to improve through critical self-reflection.

b. Respond to qualities of musical elements such as tone, pitch, dynamics, intonation, phrasing, style, rhythm and time within own musical expressions.

c. Generate technical inquiry questions and take action on the findings of the inquiry (e.g., what can I do to get better, or how could I change this performance, arrangement or composition?).

d. Collect feedback from others about own musical expressions to inform decision making towards musical growth.

CR30.4 Listen and respond to musical expressions of others, conducting critical analysis using musical terminology.

Indicators

    a. Express initial reactions, while listening to music, and conduct further analysis based on the evidence in the work.

    b. Examine and classify music representing various genres, styles, time periods, places, social groups, world cultures, composers and performers.

    c. Respond critically (e.g., written, oral, arts expression) to music from various genres, styles, times, places, social groups and cultures, using terminology specific to the genre.

    d. Analyse the characteristics of excellent performance through listening to and watching other performers.

    e. Analyse and interpret music and musical text using evidence from the piece and/or performance.

    f. Make personal connections to the music and provide reasons for individual preferences.

    g. Evaluate ways in which equipment (e.g., instruments, accessories, amplification systems, acoustical designs, technologies) impacts quality of sound.

    h. Apply techniques to improve sound quality through care and maintenance of instruments and/or voices.

    i. Conduct an inquiry into ways technology (e.g., microphones, software, pedals) and materials (e.g., drum heads, mutes, baffles, curtains) can manipulate sound.

K-12 Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH30.1 Implement key characteristics of a particular style, era and/or genre into the performance of that music and demonstrate knowledge and implementation of protocols and norms as audience and performer.

Indicators

    a. Identify musical, cultural, aural, textual clues that indicate the music's place in time.

    b. Investigate the influence of cultural and historical contexts on the creation of selected music (e.g., Fransaskois music, Afro-Caribbean, Celtic, Bollywood).

c. Investigate the influence of place on the creation of selected music.

d. Investigate the influence of personal experience on the creation of selected music.

e. Conduct an inquiry into how music from the past is recreated today, or how music of today can be reinterpreted in styles from the past.

f. Explore the evolution of instruments, voice and creative technologies and their use in various cultures and time periods.

g. Investigate the origins of performance and audience etiquette (e.g., clapping following jazz solos, silence between symphonic movements) in different genres of music.

h. Perform or respond as an audience member in a manner appropriate to the genre (e.g., First Nations powwow, symphony, jazz, drum circle, rock band) respecting cultural and performance norms and protocols (e.g., deportment, attire, respect for local tradition, await invitation to join jam session, bowing, encore, standing during Grand Entry and Honour songs and anthems, etiquette concerning use of cameras and recording devices).

i. Anticipate and prepare for how audiences might react to the music performed in relation to, for example, venue, genre, demographics or type of event.

j. Examine ways in which audience responses in different musical genres affect the musician's performance and the audience's experience.

CH30.2 Analyze the impact and role of music in own life and consider and plan for music careers or pathways for continuing engagement in music.

Indicators

a. Conduct an inquiry into opportunities and benefits for continuing lifelong engagement in music (e.g., community choirs, bands, musical theatre), research career avenues in specific disciplines and music in general and investigate opportunities (e.g., scholarships, entrance requirements, music schools) for continuing study at the post-secondary level.

b. Examine ways that First Nations musicians learn to sing and play in powwow drum groups.

c. Examine legalities (e.g., copyrighting, trademarking, First Nations traditional laws, contracts) and ethics (e.g., illegal downloading, sampling, cultural protocols, compensation from streaming services) related to creating and producing music.

d. Research supports for musicians such as unions, professional associations, agents, Elders and Knowledge Keepers, provincial and federal grants (e.g., funding for creation, touring and recording).

e. Discuss entrepreneurship and personal qualities required for pursuing a career in music.

f. Investigate relationships between music and personal wellness including mental health (e.g., music therapy, social connection) and identify and discuss associated research.

g. Examine ways that different genres/styles of music influence one's wellbeing (e.g., mood, anxiety, sense of peace).

h. Examine how music is infused in daily life (e.g., to influence consumers via advertising, shopping environments) including media (e.g., film, video games, television, social media, apps).

i. Explore opportunities for engagement in music activities, events and concerts in own community (e.g., participate in artists in schools projects or Work Study* experiences with professional associations, provincial and community arts and cultural organizations, independent study mentorships with individual musicians, groups or recording studios).

*For guidelines concerning student participation in Work Study opportunities, refer to the Saskatchewan Ministry of Education's *Practical and Applied Arts Handbook*. The same guidelines that apply to PAA courses also apply to Arts Education Work Study experiences (e.g., number of hours required, teacher supervision, Workers' Compensation coverage).

CH30.3 Research acclaimed local, Canadian and international musicians and examine their influence on current music and society.

Indicators

a. Identify, listen to and discuss the work of musicians of all genders who have made an impact on music.

b. Investigate why acclaimed musicians and their work are/were influential (e.g., current, historical and community).

c. Examine ways in which Fransaskois music reflects and maintains cultural identity.

d. Examine how music and musicians influence and respond to social, political and cultural issues (e.g., colonization, reconciliation, climate change, gender and sexual diversity, economic, social and environmental sustainability).

e. Conduct an inquiry into how change (e.g., personal, social, technology) influences musical works (e.g., ethics and technologies, music industry sustainability).

f. Recognize and analyse how music impacts everyday life and societies.

g. Explore contributions and influences of local, Saskatchewan, Canadian and International musicians.

h. Examine the impact of current social issues in music in relation to own life (e.g., How does the music that I choose to listen to impact my life? What are examples of historic and contemporary music from my own heritage? What is influencing the music I like [e.g., power of record labels, market trends, social media influencers]?).

i. Research local resource people and musicians who might be able to inform one's personal music practice and career pathway (e.g., How might I connect with local musicians to seek mentorship opportunities or learn more about their work?)

Assessment and Evaluation of Student Learning

Assessment and evaluation are continuous activities that are planned for and derived from curriculum outcomes and consistent with the instructional learning strategies. The depth and breadth of each outcome, as defined by the indicators, informs teachers of the skills, processes and understandings that should be assessed.

Assessment is the act of gathering information on an ongoing basis in order to understand individual students' learning and needs.

Evaluation is the culminating act of interpreting the information gathered through relevant and appropriate assessments for the purpose of making decisions or judgements, often at reporting times.

Effective and authentic assessment and evaluation involves:

- designing performance tasks that align with curricular outcomes;
- involving students in determining how their learning will be demonstrated; and
- planning for the three phases of assessment and evaluation indicated below.

Formative Assessment		Summative Assessment and Evaluation
Assessment *for* Learning involves the use of information about student progress to support and improve student learning, inform instructional practices, and: - is teacher-driven for student, teacher and parent use - occurs throughout the teaching and learning process, using a variety of tools - engages teachers in providing differentiated instruction, feedback to students to enhance their learning and information to parents in support of learning.	**Assessment *as* Learning** involves student reflection on learning, monitoring of own progress, and: - supports students in critically analyzing learning related to curricular outcomes - is student-driven with teacher guidance - occurs throughout the learning process.	**Assessment *of* Learning** involves teachers' use of evidence of student learning to make judgements about student achievement and: - provides opportunity to report evidence of achievement related to curricular outcomes - occurs at the end of a learning cycle, using a variety of tools - provides the foundation for discussions on placement or promotion.

There is a close relationship among outcomes, instructional approaches, learning activities, assessment and evaluation. Assessments need to be reflective of the cognitive processes and level(s) of knowledge indicated by the outcome. An authentic assessment will only collect data at the level for which it is designed.

Glossary

Accent - The regular repeated pulsation in music.

Acoustics – The science of sound including its production, transmission and effects.

Aural skills - The ability to listen to a musical composition and understand it (e.g., identify pitches, intervals, melody, chords, rhythms and so on through hearing and without seeing the notation).

Balance - The blend and positioning of voices, instruments, or other sounds.

Beat - The regular repeated pulsation in music.

Binary - Designates a form or structure in music that has two distinct sections: part A and part B (AB form).

Body percussion - Sounds made by clapping hands, slapping legs and chest, or stomping feet.

Call and response - A structural device that derives from the work songs of Afro-American slaves; a soloist sings or plays, and a group or second soloist replies.

Canon - A composition in which all of the voices perform the same melody, beginning at different times.

Chest voice - The chest voice is the lower part of the voice and is used when singing lower notes.

Consonance - The property of sounding harmonious.

Crescendo - A gradual increase in the volume.

Copyright infringement – The use of works protected by copyright law without permission.

Crooked tunes – A Métis fiddle tune or other musical piece that deviates from the standard number of beats or measures for that style of tune (e.g., reel, polka) in which beats or measures may be added or skipped, or extra endings added.

Cultural appropriation - The inappropriate adoption or use, usually unacknowledged, of customs, practices, ideas, fashion, iconography or other elements from a culture that is not one's own.

Decrescendo - A gradual decrease in the volume.

Descant - A melodic voice part pitched higher than and concurrent with the melody.

Dissonance - Sound that is a disagreeable auditory experience.

Duration - The length of a tone.

Dynamics - The degree of loudness or softness at which music is performed.

Elements of music - The key ingredients of music including dynamics, rhythm (beat, tempo, patterns of duration, metre), pitch and melody, timbre or tone colour, and texture.

Free form – Not conforming to a regular or formal structure.

Form - Refers to the organizational structure of the music.

Genre - Music labels or categorizations that belong to a shared tradition or set of conventions, for example, rock, jazz, world music or classical.

Half step - The smallest distance between pitches commonly used in Western music. The distance between F and F# is one example, and the distance between B and Bb is another example.

Harmony - A texture created when two or more sounds are combined.

Head voice - The head voice of the young singer is that light clear voice that is free of tension and used for higher notes.

Improvisation - The process of simultaneously composing and performing music.

Interval - The distance between two pitches.

Intonation - The production of musical tones by voice or instrument (e.g., rise and fall of pitch).

Major scale - A succession of eight notes within an octave, moving in whole steps except for two half-steps between steps three and four, and seven and eight.

Melody - A series of pitches and durations that combine to make a self-contained musical thought.

Métis kitchen parties - Community and family gatherings featuring songs, storytelling, music (e.g., fiddle, guitar, percussion, spoons), dances (e.g., square dancing, jigs, fancy jig steps, quadrilles, reels), meals, refreshments and socializing.

Metre - Recurring patterns of accented and unaccented beats that produce a rhythmic grouping.

Minor scale - A succession of eight notes within an octave, moving in a specified pattern of whole steps and half- steps.

Monophonic texture (monophony) - One unaccompanied melodic line.

Motif - A small melodic fragment repeated within a melody.

Musicality – Qualities in pieces and/or genres of music (e.g., melodiousness) concerning the expression, sensitivity and skills deemed desirable and specific to each genre or cultural music practice.

Non-pitched sounds - Sounds that have no discernible pitch, such as the sound of tapping on a desk with a pencil.

Notation, invented or non-traditional - Original pictures or symbols created to convey sound or music ideas.

Notation, traditional - Common system of writing in Western music that is used to convey music ideas.

Octave - The distance between notes of the same name and eight letter notes higher or lower; for example, A B C D E F G A.

Ostinato - A short melodic or rhythmic pattern that is repeated over and over to form an accompaniment.

Pentatonic scale - A five-note scale common to many cultures and open to several variations; the most commonly used pentatonic scale equates to the black keys on the piano.

Percussion - All instruments which may be played by shaking, rubbing, or striking the instrument itself.

Phrase - A natural division in the melodic line, similar to a sentence or part of a sentence.

Pitch - A term used to designate sounds as high or low. Pitch is determined by the number of vibrations per second of a sound. Pitch direction describes the movement of pitch patterns or melodies, which may move upward, downward, or stay the same.

Polyphonic texture (polyphony) - The simultaneous combination of two or more melodic lines.

Principles of composition - Tools or devices that help organize sounds and the elements of music into cohesive works (e.g., variety, repetition, balance, acoustics, transition, tension and resolution, and unity).

Protocols (cultural) - The knowledge and practices, including how traditional knowledge is used, recorded and disseminated, of a particular cultural group.

Protocols (music performers and audiences) - Performer and/or audience etiquette, practices, social norms and conventions associated with diverse music genres (e.g., sax player stands during jazz solo, audience claps after each jazz solo, audience claps when concertmaster or conductor enters or leaves).

Push-up - A term used to describe one chorus and verse when speaking about traditional First Nations music. "A lead singer 'leads-off' (begins) with the first line of the song's chorus. Another singer 'seconds' him by repeating that line with slight variations in pitch and tone before the first line is completed. The rest of the group joins in singing all of the first chorus. Three accented drum beats indicate the break between chorus and verse" (Roberts, 1992, p. 86).

Rhythm - The arrangement of time or duration in music.

Rondo - A form having a repeated section A, alternating with contrasting material (B and C). ABACA is an example of rondo form.

Round - A circular canon, which may be repeated any number of times.

Scale - An ascending or descending pattern of half and/or whole steps.

Sequence - A pattern within a melody that is repeated on a higher or lower scale step.

Sol-fa - A series of names or syllables that can be used to designate the tones of a scale pattern. For example pentatonic: doh re mi sol lah; major: doh re mi fah soh lah ti doh.

Sound composition - An original piece or work of vocal and/or instrumental music (e.g., organization of sounds to express musical ideas).

Structural devices - Devices used in constructing a piece of music (e.g., motif, phrase, sequence, repetition, variation, cadence).

Style - Refers to the way compositional techniques, playing choices and expressive elements are conveyed (e.g., two guitarists' interpretation of the same piece of music reflect different styles or music subcategories of a genre Bebop

Syncopation - An occurrence in which the accent is given to some beat other than the downbeat of a measure.

Tempo - The rate of speed or the pace of the music.

Tension and resolution - Tension can be created through the use of different elements (e.g., building dynamics, rising melodic line, use of dissonant harmony). Resolution may be created by change in dynamics or height of melody, or movement from dissonant to consonant harmony.

Ternary - Designates a form or structure in music that has three sections with the first section being repeated after the second section (ABA form).

Texture - The weave of the music; dense or transparent, heavy or light, thin or thick. Theme - A melodic or rhythmic idea that a piece or section of music is built around.

Timbre - The tone colour or the characteristics of a sound that help distinguish that sound from another.

Time signature - A symbol that denotes a metric rhythm; for example, 3/4 or 4/4.

Tonality - A function of texture. The sense that the music is gravitating towards certain pitches in a key. Different scales can be said to have different tonality (major tonality, minor tonality, etc.).

Transcription – Listening to an auditory source of music and notating the piece or sounds.

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