

Guitar 10, 20, 30

2021 Saskatchewan Curriculum

**Due to the nature of curriculum development this document is regularly under revision. For the most up-to-date content, please visit here:
www.curriculum.gov.sk.ca.**

Acknowledgements

The Ministry of Education wishes to acknowledge the professional contributions and advice of the provincial Secondary Arts Education Curriculum Reference Committee members:

Christine Branyik-Thornton
Saskatchewan Teachers' Federation
South East Cornerstone School Division

Dwayne Brenna, Professor
Drama, College of Arts & Science
University of Saskatchewan

Sherron Burns, Arts Education Consultant
Saskatchewan Teachers' Federation
Living Sky School Division

Monique Byers
Saskatchewan Teachers' Federation
Holy Trinity School Division

Cheryl Dakiniewich
Saskatchewan Teachers' Federation
Saskatoon School Division

Catherine Folstad, Grants Administrator
SaskCulture

Moe Gaudet
Saskatchewan Teachers' Federation
Conseil des écoles fransaskoises

Jody Hobday
Saskatchewan Teachers' Federation
Saskatoon School Division

Chris Jacklin
Retired, Saskatchewan Teachers' Federation
Prairie Valley School Division

Catherine Joa
Saskatchewan Teachers' Federation
Creighton School Division

Michael Jones, Chief Executive Officer
Sask Arts

Michael Koops
Saskatchewan Teachers' Federation
Prairie Valley School Division

Ian Krips, Senior Administrative Staff
Saskatchewan Teachers' Federation

Denise Morstad, Assistant Professor
Music Education, Faculty of Education
University of Regina

Darrin Oehlerking, Professor
Music, College of Arts & Science
University of Saskatchewan

Amy O'Hara
Saskatchewan Teachers' Federation
Prairie Spirit School Division

Wes Pearce, Associate Dean
Faculty of Media, Art and Performance
University of Regina

Lionel Peyachew, Professor
First Nations University of Canada

Heather Phipps, Assistant Professor
Programme du baccalauréat en éducation
Université de Regina

Hélène Prefontaine, Superintendent of Education
Retired, Prince Albert Catholic School Division
League of Educational Administrators, Directors
and Superintendents

Kathryn Ricketts, Assistant Professor
Dance Education, Faculty of Education
University of Regina

Roxann Schulte
Saskatchewan Teachers' Federation
Conseil des écoles francophones

Sara Schroeter, Assistant Professor
Drama Education, Faculty of Education
University of Regina

Susan Shantz, Professor
Art and Art History, College of Arts & Science
University of Saskatchewan

Valerie Triggs, Associate Professor
Visual Art Education, Faculty of Education
University of Regina

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George Charpentier
St. Paul's Roman Catholic School Division

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Chinook School Division

David Buttinger
St. Paul's Roman Catholic School Division

Ken Burton
Guitarist

Dana Gibbs
Prairie Valley School Division

Kevin Barrett
Saskatoon Public School Division

Chris Jacklin

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*
- *Guitar 10, 20, 30*
- *Instrumental Jazz 10, 20, 30*
- *Music 10, 20, 30*
- *Studio Art 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

Guitar 10, 20, 30 provides students with opportunities to perform, improvise, compose, research and experience music through playing the acoustic or electric guitar.

In *Guitar 10*, students explore beginner guitar techniques and the elements of music for solo and/or ensemble performances in one or more music contexts. Students develop their knowledge of music theory and examine types of guitar music from a variety of cultural and historical contexts. With teacher guidance, students develop practice plans and respond thoughtfully to their musical expressions. They learn about the role of the guitar in contemporary music of Saskatchewan Métis and First Nations peoples, and examine guitar music from different eras, genres and styles produced by local, Canadian and international musicians. Students also describe the role of music in their lives and explore opportunities for increasing involvement in music.

In *Guitar 20*, students experiment with intermediate guitar techniques and apply, with guidance, the elements of music for solo and/or ensemble performances in one or more music contexts. Students experiment with music theory and examine types of guitar music from a variety of cultural and historical contexts. With peer or teacher guidance, students develop practice plans and respond thoughtfully to their musical expressions. They examine the role of the guitar in contemporary music of Saskatchewan Métis and First Nations peoples, and guitar 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 *Guitar 30*, students apply independently, advanced guitar techniques and apply, with guidance, the elements of music for solo and/or ensemble performances in one or more music contexts. Students apply knowledge of music theory and examine types of guitar music from a variety of cultural and historical contexts. With peer guidance or independently, students develop and examine practice plans, responding thoughtfully to their musical expressions. They analyze the role of the guitar in contemporary music of Saskatchewan Métis and First Nations peoples, and guitar music from different eras, genres and styles produced by local, Canadian and international musicians. Students also evaluate the role of music in their lives and explore opportunities for increasing involvement 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 Kindergarten to Grade-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.

*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.

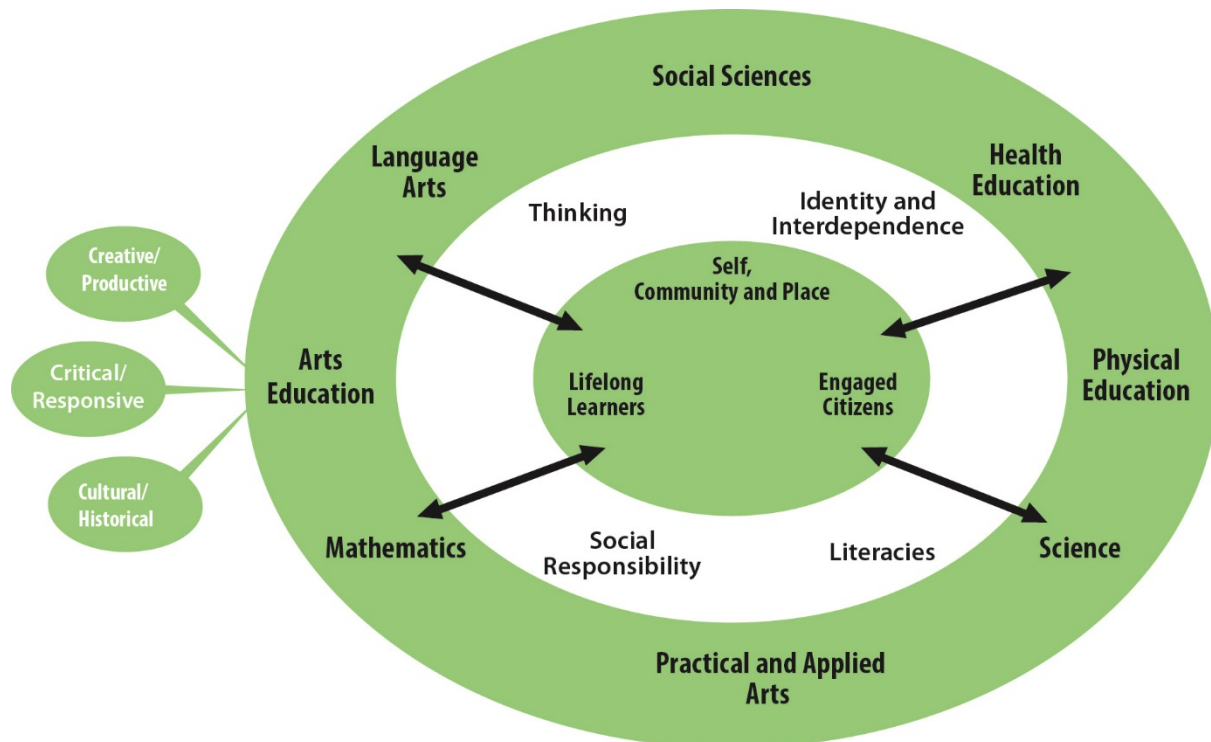
**The most basic moral value underlying development of the CEL of Personal and Social Development is that of respect for persons. For further discussion, related to fundamental moral values, refer to *Understanding the Common Essential Learnings: A Handbook for Teachers* (1988, pages 42-49). See also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

Aim and Goals

The **aim** of Kindergarten to Grade 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. Kindergarten to Grade 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. 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

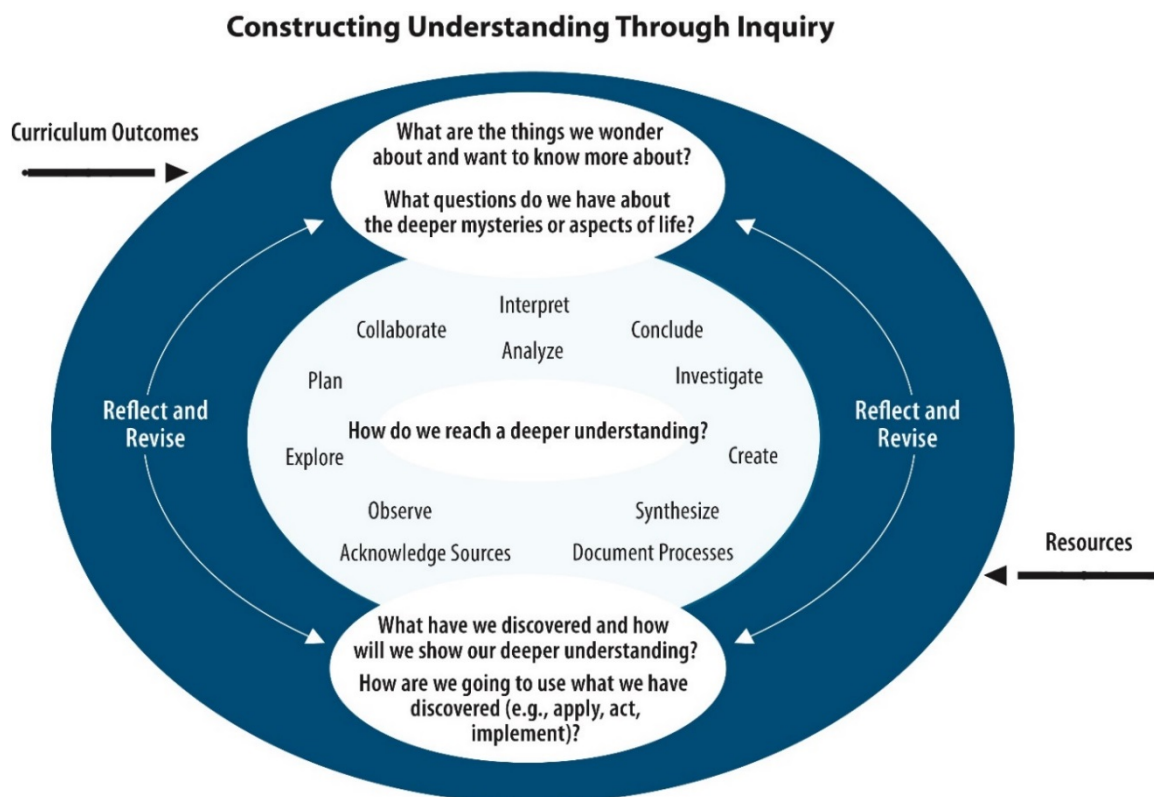
Inquiry learning provides students with opportunities to build knowledge, abilities and inquiring habits of mind that lead to deeper understanding of their world and human experience. Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests and 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)



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 previous 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 students 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 students 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.

Sample Big Ideas	Sample Inquiry Questions
<p>Guitar Skills</p> <ul style="list-style-type: none"> • Playing the guitar requires skills which need to be developed through practice and commitment. • Music theory is important to communicating ideas with the guitar. • Knowing how to care for the guitar is important. • Guitars can be built and used in unique ways. 	<p>What are some effective strategies to use when practicing? What techniques can be used when a roadblock is reached or when motivation is lacking?</p> <p>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?</p> <p>What are some ways guitar players care for their instrument? How does caring for an acoustic guitar differ from caring for an electric one? How is it the same? What type of schedule can be developed to routinely care for the guitar?</p> <p>How can we explore the ways guitars are built, work and are used? With whom could we collaborate in our communities to investigate guitar building? What are some ways the guitar can be altered to be played differently?</p>
<p>The Guitar as a Communicator</p> <ul style="list-style-type: none"> • The guitar can be used to communicate emotions, observations and ideas. • Guitar music impacts the world around us. 	<p>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?</p> <p>How does guitar 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 guitar music and identity (e.g., personal, cultural, generational)? How does guitar music impact your daily life?</p>

<ul style="list-style-type: none"> • Guitars can be used to compose and arrange musical ideas • There are ethical and legal issues related to composing, performing and recording. • Audio recording, mixing and mastering skills can be used for creation, self-assessment, practice/rehearsal and digital music product development. 	<p>What processes do various guitar players use to compose music? What techniques can you use if you come to a roadblock in composing? Who are the resource people in your community who could assist with your composition?</p> <p>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)?</p> <p>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?</p>
<p>The Guitar throughout History</p> <ul style="list-style-type: none"> • The guitar is used in contemporary music for First Nations and Métis people in Saskatchewan and Canada. • Guitar playing and techniques have evolved throughout history. 	<p>How has guitar playing been used by contemporary First Nations and Métis artists to communicate musical ideas? Are there ways the guitar has been used alongside traditional First Nations and Métis music?</p> <p>What has influenced the changes in guitar playing techniques throughout history? In what circumstances does guitar playing begin to evolve and change? Who are some of the players who have revolutionized guitar playing in their time?</p>

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; and,
- 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)

The Saskatchewan Guitar Curriculum

The study of guitar might look like a braided rope. The guitar “rope” has eight strands: forms, improvisation, style/feel, tools, history, listening, ensemble/ personal performance and theory. Its strength depends partially on the strength of each of the strands and also on the connection between them. The depth of knowledge in the study of guitar depends on the presence, connection and strength of all the strands. To deal with one strand without influencing or referring to the others is almost impossible. This curriculum focuses upon eight strands necessary for the study of guitar.

The Eight Strands

Forms (blues, AABA, AAB, and so on) - Musical form refers to the organizational structure of a particular piece of music. The same musical forms (e.g., ABA, AABA) can be found in many different types of music such as country, rock, jazz and classical. Musicians must be able to recognize some basic forms whatever

the style of the music. Some forms, such as blues and rhythm changes, have fairly standard chord progressions that are easily recognizable, aurally and visually.

Improvisation - Several musical styles involve improvisation (e.g., jazz, Indian classical music, baroque figured bass). Guitarists refer to rhythm and lead guitar styles but both involve improvisation, whether it refers to improvising a solo or improvising the rhythms and voicings while accompanying others.

Style/Feel - Guitar is used in many styles of music. What is different about the common styles such as rock, country, blues, classical and jazz? Some styles may be related closely to another, while others are the result of a reaction to, the absorption of, or a departing from, other styles. What does it mean to have the right feel when playing music on guitar?

Tools - The tools include the students' knowledge of their instruments and their ability to use their instruments. Also included in the tools are the elements of music such as dynamics, pitch, melody, rhythm, tone, and texture, as well as scales, modes, chords (and all the varied voicings), scale/chord patterns and range. Tools also include ornamentation skills such as hammer-ons, pull-offs, palm dampening and more.

History - The knowledge of the history of the guitar and guitarists can inform many decisions that a performer may make. Decisions about style, how rhythms are played, the authenticity of the music, how to create a solo, and more, are informed partially by historical knowledge. This historical knowledge may give students a greater understanding and appreciation of those styles that are further removed from their generation.

Listening - Listening to music, whether it is the music of others or the music that students practice and perform, informs all the strands. It is the best way to learn about music and guitar: listen to it, do it and repeat. The practice of involved listening informs all of the strands of the guitar rope.

Ensemble/Personal Performance - Music is a temporal art form. Music is not the marks on the page. Music is that fleeting, aural thing that is created and then gone. Though recorded music is valuable in many ways and a wonderful tool for learning, the true magic of music is the experience of playing it. Guitar is often played using amplifiers or PA system (i.e., electronic amplification system) equipment. A basic understanding of how amplifiers and PA systems work is included in this strand.

Theory (including Ear Training) - Music theory connects all the different genres, although different styles of music may have different traditions. In music theory, the performance of the music came first and the theory came afterwards, to help explain and improve the understanding of the performance. To be successful, guitarists have to be able to read four types of notation including standard notation, tab, chord symbols and lyric sheets. Transcription also is part of theory as are identifying chord progressions by ear, call and response and ripping off cover tunes.

The *Guitar 10, 20, 30* curricula are structured to show the importance and depth of all the strands and are reflected in the outcomes and indicators.

Arts and Learning Spaces

This curriculum requires that all students have opportunities to develop their own creativity and learn about the innovative work of Canada's, and particularly Saskatchewan's, guitar community. Students and teachers are encouraged to partner with local and/or visiting guitarists to immerse themselves in real-world creative processes and develop knowledge of the Saskatchewan and Canadian guitar landscapes. 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 challenges facing schools today is finding effective ways to build new relationships with the wider community. When arts resources and expertise outside of schools 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 music education experiences to take place such as collaborative inquiry projects, intercultural exchanges, mentor-based relationships and use of new interactive technologies to bring about a synergy of learning among students, teachers and professional guitarists.

Many opportunities exist for schools and school divisions to enter into partnerships with other educational institutions, local artists and arts and cultural organizations. Distance learning opportunities, tours, workshops, made-in-Saskatchewan web-based resources, local and provincial programs and artists in school projects and residencies are examples of communities working together to support student learning.

There may be opportunities for students to attend concerts, whenever possible, as listening to live music is always best. A great deal of learning can occur within the aural environments of various performance venues, including observation of guitar playing techniques, sound production and visual aspects of live performances. Music festivals can be a great opportunity for students to listen to other students, university groups or professional performers and gain access to other guitarists and educators. Many festivals have opportunities for students to attend clinics on topics such as technique, improvisation, accompanying or playing in a rhythm section. It is important for students and teachers to hear a diversity of performers to inspire continued development and lifelong learning.

Rehearsal Space and Equipment

Students studying guitar have some specific needs for their rehearsal area. These needs start, where possible, with a dedicated music room. It is not practical nor is it safe for the students, instruments and equipment to have non-music classes taking place in the same room.

A room designed with music in mind always is preferable. This would be a room with walls that are not square; that has a higher, sloped ceiling; and has some sort of soundproofing. If such a room is not available, a number of things can help control the sound of a room such as sound baffling and diffusing panels (do not paint them, that severely limits their usefulness) and carpeting. Music rooms are not quiet and some separation, if possible, from the other classrooms in the school is important. The level of ambient noise in the room is critical, loud ventilation systems or equipment noises from other classes may hinder the learning and teaching in a music classroom.

The relative humidity of the classroom can greatly affect the guitars. A constantly-changing humidity level will affect the tuning and, if the humidity varies greatly, it may cause the wooden guitars to crack.

There are numerous choices of guitars for the classroom and things to consider include cost and functionality. Many educators use classical nylon string guitars as these are usually less expensive and it is easier to press down the strings than steel string guitars. Drawbacks for the nylon string guitars include there is usually no pick guard and the guitar shows its wear quickly from hours of daily use. In addition, the neck of the guitar is wider and sometimes harder to play for students with smaller hands.

Steel string guitars have their own advantages and disadvantages. These guitars are more likely to sound like the guitars students hear in their music. They also come with pick guards, so the guitar may last longer. Disadvantages include these guitars are usually more expensive and the strings are harder to press down.

If the guitars are equipped with built in pickups, it is much easier to take advantage of the effects and apps that are available. It is also easier for students to record themselves, which is an important tool in learning to play and document their progress in addressing the outcomes of the curriculum.

Equipment for a guitar classroom typically includes:

- proper music chairs and music stands for all students;
- guitars and proper storage for them. Proper storage could mean guitar hooks on the walls or hard cases stored in a shelving unit. If other people are in the room regularly, some system of locking the guitars should be available. If instruments are not supplied by the school, a safe storage area for the student-owned instruments is also important.
- a small PA system including:
 - microphones (e.g., 3 or 4 vocal mics with boom stands);
 - 12-channel mixing console;
 - stereo power amp for monitors and front of house system;
 - front of house speakers -- not necessary to have huge cabinets capable of powerful bass response;
 - at least one quality guitar amp;
 - an electric guitar;
 - a multi-effects pedal;
 - jam hub, where the students can plug in and play with headphones;
 - picks;
 - strings (i.e., sets and individual strings);
 - cables necessary for various equipment such as guitar amp, effects, jam hub;
 - chromatic electronic tuners (e.g., one for every two guitars);
 - headphones; and,
 - an electric bass and amp -- though not a necessity, these would be a welcome addition, especially for performances.

Take the opportunity to speak to guitarists, musicians, music educators and retailers to find out which guitars, microphones, mixing consoles, amplifiers, recording and other equipment would best fit your students' needs, as brands and models are constantly changing.

Providing technologies to store and playback recordings in various audio formats is important, as is providing readily available recording equipment so teachers and students can listen, analyze and provide feedback as part of their rehearsal and practice processes. A dedicated digital music storage device or cloud-based storage area for the guitar class can be invaluable. Teachers can download materials as needed for the class and many apps such as slow down apps or guitar tab software resources are also available. Having equipment to project allows whole class or small groups to access a range of resources.

Consider having one or more dedicated computers with internet access, if possible, in the music room. Some basic computer capabilities include software or apps for notation, composing, arranging, recording and editing audio and video. Classroom-based computers and good quality speakers and headphones also provide ready access to music theory and ear-training resources, software for creation of teaching materials, presentation software, web-based music apps, creation and use of backing tracks, audio file storage and music listening (e.g., could run through mixing console for better sound).

Resources

Studying guitar requires a variety of resources such as print music, audio recordings, videos, apps and instrument resources. One area of emphasis in the *Guitar 10, 20, 30* curricula is listening. A library of recorded music, from which teachers can select examples for students to listen to and analyze, is very important. The school library should have access to recordings, not only of pieces being played by the students, but also the music of acknowledged guitar masters.

Access to high quality print music is important, even more so if the primary ensemble is a larger group. Guitar teachers need to choose music to fit each ensemble, recognizing the abilities of the ensemble could change from year to year. If the teacher is working with a multi-grade ensemble, it may be over four years before a piece of music (no matter how good) may be repeated in programming.

Many excellent resources venture far beyond the basics of how to play the guitar. These come in the form of traditional print music (e.g., books of studies, transcriptions, exercises), sing- or play-along books and digital formats, especially for the rhythm section instruments, that range from the basics of how to play to more advanced and challenging levels. There are also a large number of music related apps, ranging from metronomes, tuners, chord charts and recording studios.

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; and,
- flexible school structures and permeable boundaries between schools and community.

(Bamford, 2006, p. 140)

Student engagement depends on multiple factors including a learning program that is relevant to students' lives and interests and is 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; and,
- 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 [Health Canada](#) and the [Saskatchewan Ministry of Labour Relations and Workplace Safety](#).

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; and,
- 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; and,
- 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 Demonstrate guitar set up, maintenance, playing position and knowledge of guitar accessories.	CP20.1 Apply, with guidance, knowledge of guitar set up, maintenance, playing position and accessories.	CP30.1 Apply, independently, knowledge of guitar set up, styles of guitars, maintenance, finger positions and accessories.
CP10.2 Demonstrate beginner guitar techniques to create and play a musical product.	CP20.2 Experiment with intermediate guitar techniques to create and play a musical product.	CP30.2 Apply understanding of advanced guitar techniques to create and play a musical product.
CP10.3 Demonstrate, with teacher guidance, the use of musical notation to interpret and express musical ideas.	CP20.3 Demonstrate knowledge of musical notation in order to interpret and express musical ideas.	CP30.3 Apply, consistently, knowledge of musical notation in order to interpret and express musical ideas.
CP10.4 Examine music theory and how it is used in musical expressions.	CP20.4 Experiment with music theory and how it is used in musical expressions.	CP30.4 Apply knowledge of music theory and demonstrate aural skills for musical expression.
CH10.1 Identify and play guitar music from a variety of cultural and historical contexts.	CH20.1 Describe and play guitar music from a variety of cultural and historical contexts.	CH30.1 Examine and play guitar music from a variety of cultural and historical contexts.
CH10.2 Explore the lives and work of local, Canadian and international guitar players.	CH20.2 Examine the work and impact of influential local, Canadian and international guitar players.	CH30.2 Evaluate the work of acclaimed local, Canadian and international guitar players.
CH10.3 Describe the impact and role of guitar playing in personal life and identify music careers and pathways for continuing engagement in music.	CH20.3 Examine the impact and role of guitar playing in personal life and investigate music careers and pathways for continuing engagement in music.	CH30.3 Analyze the impact and role of guitar playing in personal life and consider and plan for music careers or pathways for continuing engagement in music.
CR10.1 Listen to and describe the guitar playing of self and others.	CR20.1 Listen to and critique, with guidance, the guitar playing of self and others.	CR30.1 Listen to and critique, independently, the guitar playing of self and others.
CR10.2 Design, implement and evaluate, with teacher guidance, a personal practice plan.	CR20.2 Design, implement and evaluate, with teacher and/or peer guidance, a personal practice plan.	CR30.2 Design, implement and evaluate, with peer guidance or independently, a personal practice plan.

CR10.3 Listen to and describe ways the guitar is used in contemporary Saskatchewan First Nations and Métis music.	CR20.3 Listen to and investigate ways the guitar is used in contemporary Saskatchewan First Nations and Métis music.	CR30.3 Listen to and analyze ways the guitar is used in contemporary Saskatchewan First Nations and Métis music.
CR10.4 Investigate the skills, techniques and attitudes necessary for successful group performances.	CR20.4 Apply, with guidance, the skills, techniques and attitudes necessary for successful group performances.	CR30.4 Apply, independently, the skills, techniques and attitudes necessary for successful group performances.

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

Guitar 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 Demonstrate guitar set up, maintenance, playing position and knowledge of guitar accessories.

Indicators

- a. Identify the notes strings are tuned to using standard tuning (EADGBE).
- b. Apply aural skills to tune the guitar (e.g., relative tuning, using a tuner, tuning to another instrument) to standard tuning.
- c. Identify the parts of the acoustic and electric guitar.
- d. Demonstrate proper finger position on the frets for open chords and single note playing.
- e. Demonstrate the proper way to hold the guitar.
- f. Identify the types of picks and demonstrate the proper way to hold and use a flat pick.
- g. Differentiate between acoustic, classical and electric guitars.
- h. Identify a capo and demonstrate the proper way to clamp it to the guitar.
- i. Demonstrate general care for the guitar (e.g., sanitizing, never leaning or balancing, weather-related storage, using a case).
- j. Identify what a metronome is, how to use it and set the metronome to a specified tempo.
- k. Explain the role of amplifiers in guitar playing.
- l. Experiment with available recording technology (e.g., phones, tablets, laptops).

CP10.2 Demonstrate beginner guitar techniques to create and play a musical product.

Indicators

- a. Read chord diagrams and play some of the twenty-one basic chords (e.g., 12/21).
- b. Identify and play a major scale using one pattern.
- c. Identify and play a minor pentatonic scale using one pattern.
- d. Improvise using a minor pentatonic scale.
- e. Use fingerstyle techniques to play single note melodies and arpeggios.

- f. Improvise short (e.g., 2-4 measure) solos, phrases or chord progressions.
- g. Practise and play beginner warm-up exercises.
- h. Compose short (e.g., 2-4 measure, 4-6 chord progression, repeated riff) phrases.
- i. Play in a group and perform for peers or others (e.g., share and layer recorded tracks with peers).

CP10.3 Demonstrate, with teacher guidance, the use of musical notation to interpret and express musical ideas.

Indicators

- a. Play beginner strumming patterns using basic chords.
- b. Play pieces using 2-4 chords with a single and/or changing chord progression.
- c. Read and play single note 2-4 line tablature.
- d. Read and play short (e.g., 2-8 measure) bass riffs or guitar licks.
- e. Read and play one arpeggiated fingerpicking pattern.
- f. Read and play in 4/4 time signature.
- g. Read standard notation to play beginner single note pieces or chords.

CP10.4 Examine music theory and how it is used in musical expressions/ideas/compositions.

Indicators

- a. Identify the elements of music (e.g., dynamics, form, harmony, melody, rhythm, texture, timbre, tonality).
- b. Explain time signature and how to count and play in 4/4 time signature.
- c. Identify beginner rhythmic values in 4/4 time (e.g., quarter note, whole note, half note, eighth note).
- d. Identify beginner music symbols (e.g., bar line, repeat dots, treble clef).
- e. Apply, with teacher guidance, aural skills to recreate a short piece.

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 and play guitar music from a variety of cultural and historical contexts.

Indicators

- a. Recognize a range of traditional and contemporary guitar music selections.
- b. Explore historical information from a variety of cultural and historical contexts.
- c. Describe guitar music from a variety of cultures and periods throughout history.
- d. Practise particular genres of music in a stylistically appropriate manner (e.g., genres and styles might include rock, blues, country, classical, fingerstyle, metal, Hawaiian slack key, Celtic, surf, funk, flamenco, r&b/soul, reggae/ska, Brazilian).

CH10.2 Explore the lives and work of local, Canadian and international guitar players.

Indicators

- a. Identify and listen to the work of local, Canadian and international guitar players.
- b. Investigate what makes a guitar player influential.
- c. Explore how guitar players 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 guitar players are influenced throughout their development.
- e. Draw on the experience of local guitar players (e.g., community performances, collaborative workshops, adult musicians, guest artists from diverse cultures) to examine their work and careers and to improve one's own practice.
- f. Research Canadian Indigenous artists whose contemporary guitar music is influenced by traditional Indigenous music.

CH10.3 Describe the impact and role of guitar playing in personal life and identify music careers and pathways for continuing engagement in music.

Indicators

- a. Identify the relationship between guitar playing and personal wellness, including mental health (e.g., music therapy, social connection).

- b. Investigate the ways that different genres/styles of music influence one's wellbeing (e.g., mood, anxiety, sense of peace, identity).
- c. Explore how guitar 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).
- d. List the ways guitar playing can remain part of one's life beyond school.
- e. Recognize that the sharing of guitar music has evolved throughout history for producers and consumers.

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 Listen to and describe the guitar playing of self and others.

Indicators

- a. List characteristics of various guitar genres (e.g., rock, country, pop, hip hop).
- b. Use, with teacher guidance, musical terminology when describing guitar playing of self and others (e.g., using the elements of music to describe the guitar playing).
- c. Identify the chords in a song using the harmonized scale.
- d. List basic characteristics of a guitar player.
- e. Practise ear training while listening (e.g., finding keys).
- f. Explore live and recorded guitar performances.

CR10.2 Design, implement and evaluate, with teacher guidance, a personal practice plan.

Indicators

- a. Create a personal inventory to investigate the impact and role of music in one's own life.
- b. Identify potential obstacles to practicing and brainstorm possible solutions.
- c. Identify resources (e.g., apps, practice trackers, games, motivation, lessons) to support practice plans.
- d. Discuss the elements of effective planning for personal guitar playing growth.
- e. Plan the required steps to achieving one's personal guitar goals.
- f. Develop and use criteria to evaluate one's own practice plan.
- g. Establish one's own guitar goals and apply the steps necessary to achieve those goals.

CR10.3 Listen to and describe ways the guitar is used in contemporary Saskatchewan First Nations and Métis music.

Indicators

- a. Listen to the music of contemporary Saskatchewan First Nations and Métis guitar players and songwriters.
- b. Use, with teacher guidance, musical terminology when describing guitar playing of self and others (e.g., using the elements of music to describe the guitar playing).
- c. List the characteristics of the guitar playing in First Nations and Métis music.
- d. Explore live and recorded First Nations and Métis guitar performances.
- e. Explore the use of the guitar as an accompanying instrument in Métis fiddle music and kitchen parties.

CR10.4 Investigate the skills, techniques and attitudes necessary for successful group performances.

Indicators

- a. Play in time with other guitar players.
- b. List the characteristics of a responsible band member.
- c. Create and use own practice plan to improve and prepare for rehearsal.

- d. Demonstrate leadership as a guitar player (e.g., offering help and guidance to other guitar players in class, being prepared for class).
- e. Participate in class rehearsal discussions when problem solving.
- f. Engage in group playing (e.g., sharing tracks digitally, small groups, large groups).

Guitar 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, knowledge of guitar set up, maintenance, playing position and accessories.

Indicators

- a. Change the guitar strings on an acoustic, classical or electric guitar.
- b. Demonstrate, read and transcribe proper finger position on the frets for open chords and single note playing.
- c. Demonstrate general care for the guitar (e.g., sanitizing, never leaning or balancing, weather related storage, using a case).
- d. Explain that a capo changes the key dependent on which fret it is placed, when used on the neck of the guitar.
- e. Demonstrate the proper way to hold and use a fingerpick.
- f. Research the key components to choosing a guitar for personal purchase.
- g. Tune the guitar to an alternate tuning (e.g., Drop D, Double Drop D, DADGAD).
- h. Practise with a metronome or electric drum beat.
- i. Use an amplifier with basic settings using an electric or acoustic/electric guitar.
- j. Record and layer multiple tracks using available recording technology (e.g., phones, tablets, laptops).

CP20.2 Experiment with intermediate guitar techniques to create and play a musical product.

Indicators

- a. Play a variety of the twenty-one basic chords using chord diagrams.
- b. Perform for peers and/or others.
- c. Describe and/or demonstrate which of the open chords are moveable (e.g., two main moveable chords are F and B; each have a major and a minor).
- d. Play two string and three string power chords played on 6th and 5th string roots.
- e. Identify and play sus chords (e.g., sus 4 and sus 2 - sus stands for suspended chord).

- f. Identify and play the Cadd9 chord.
- g. Identify and play a major scale using two patterns.
- h. Identify and play a minor pentatonic scale using three patterns.
- i. Demonstrate fingerstyle techniques while playing multiple note melodies and arpeggios.
- j. Improvise 4-8 measure solos, phrases, chord progressions or using different scales.
- k. Compose a chord progression or phrase in a selected style (e.g., country, 12-bar blues, pop, rock, metal, bluegrass).
- l. Create a two-part composition (e.g., rhythm and melody, duet with two students, accompanying a singer).
- m. Play or arrange pieces using 4-8 chords.
- n. Practise and play intermediate warm-up exercises.
- o. Play in a group, through shared recorded tracks.

CP20.3 Demonstrate knowledge of musical notation in order to interpret and express musical ideas.

Indicators

- a. Play intermediate strumming patterns using basic chords.
- b. Play pieces using 4-8 chords with a changing chord progression.
- c. Play single or multi note, 4-8 line tablature.
- d. Play intermediate riffs or guitar licks.
- e. Play three arpeggiated fingerpicking patterns.
- f. Play in two or more time signatures (e.g., 4/4, 3/4 and 6/8 time signatures).
- g. Read standard notation to play intermediate single note pieces or chords.

CP20.4 Experiment with music theory and how it is used in musical expressions.

Indicators

- a. Use the elements of music (e.g., dynamics, form, harmony, melody, rhythm, texture, timbre, tonality) and aural skills to play and create musical expressions.
- b. Explain time signature and how to count and play in 4/4, 3/4 and 6/8 time signature.

- c. Use aural skills to identify intermediate rhythmic values in 4/4 time (e.g., sixteenth note, triplet).
- d. Use aural skills to identify the beginner rhythmic patterns in 3/4 and 6/8 time.
- e. Use music symbols in communicating and expressing musical ideas (e.g., bar line, repeat dots, treble clef).

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 Describe and play guitar music from a variety of cultural and historical contexts.

Indicators

- a. Compare a variety of traditional and contemporary guitar music selections.
- b. Outline historical information from a variety of cultural and historical contexts.
- c. Discuss guitar music from a variety of cultures and periods throughout history.
- d. Reproduce particular genres of music in a stylistically appropriate manner (e.g., genres and styles such as rock, blues, country, bluegrass, folk, classical, fingerstyle, metal, Hawaiian slack key, Celtic, classical, surf, funk, flamenco, r&b/soul, reggae/ska, Brazilian).

CH20.2 Examine the work and impact of influential local, Canadian and international guitar players.

Indicators

- a. Classify the work of guitar players who have made an impact on music.
- b. Explain why notable guitar players and their work are/were influential.
- c. Examine how guitar players influence and respond to social, political and cultural issues (e.g., world music, music concerned with human rights, environmental sustainability).
- d. Conduct an inquiry to investigate who are some of the most influential local, Canadian and international guitar players.
- e. Interview or research local, Canadian or international guitar players to examine their work and careers and to improve one's own practice.
- f. Research Canadian Indigenous artists whose contemporary guitar music is influenced by traditional Indigenous music.

CH20.3 Examine the impact and role of guitar playing in personal life and investigate music careers and pathways for continuing engagement in music.

Indicators

- a. Describe relationships between music and personal wellness including mental health (e.g., music therapy, social connection).
- b. Explain the ways that different genres/styles of guitar music influence one's wellbeing (e.g., mood, anxiety, sense of peace).
- c. Discuss how guitar 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).
- d. Evaluate the ways guitar playing can remain part of one's life beyond school.
- e. Identify how the sharing of guitar music has evolved throughout history for producers and consumers.

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 Listen to and critique, with guidance, the guitar playing of self and others.

Indicators

- a. Examine characteristics and techniques of various genres (e.g., rock, country, pop, hip hop).
- b. Use, with teacher or peer guidance, musical terminology when describing guitar playing of self and others (e.g., using the elements of music to describe the guitar playing).
- c. Identify the chords in a song using the harmonized scale.
- d. Analyze a range of characteristics of a guitar player.
- e. Examine music using ear training (e.g., finding keys, strumming patterns, rhythms).
- f. Generate and discuss criteria of effective guitar playing in a group or pair.
- g. Analyse live and recorded guitar performances.

CR20.2 Design, implement and evaluate, with teacher and/or peer guidance, a personal practice plan.

Indicators

- a. Create a personal inventory to investigate the impact and role of music in one's own life.
- b. Identify potential obstacles to practicing and brainstorm possible solutions.
- c. Identify resources (e.g., apps, practice trackers, games, motivation, lessons) to support practice plans.
- d. Discuss the elements of effective planning for personal guitar playing growth.
- e. Plan the required steps to achieving one's personal guitar goals.
- f. Develop and use criteria to evaluate one's own practice plan.
- g. Establish one's own guitar goals and apply the steps necessary to achieve those goals.
- h. Establish a peer system (e.g., practice buddies) to support one another's practice plans.

CR20.3 Listen to and investigate ways the guitar is used in contemporary Saskatchewan First Nations and Métis music.

Indicators

- a. Examine the music of contemporary Saskatchewan First Nations and Métis guitar players and songwriters.
- b. Use, with teacher or peer guidance, musical terminology when describing guitar playing of self and others (e.g., using the elements of music to describe the guitar playing).
- c. Investigate the characteristics of guitar playing in First Nations and Métis music.
- d. Examine live and recorded First Nations and Métis guitar performances.
- e. Examine the use of the guitar as an accompanying instrument in Métis fiddle music and kitchen parties.

CR20.4 Apply, with guidance, the skills, techniques and attitudes necessary for successful group performances.

Indicators

- a. Play in time with other guitar players.
- b. Examine, with guidance, the characteristics of a responsible band member.
- c. Create and use own practice plan to improve and prepare for rehearsal.
- d. Demonstrate leadership as a guitar player (e.g., offering help and guidance to other guitar players in class, being prepared for class).
- e. Participate in class rehearsal discussions when problem solving.
- f. Engage in group playing (e.g., sharing tracks digitally, small groups, large groups).
- g. Identify characteristics of guitar role models.
- h. Discuss strategies and criteria for choosing repertoire.

Guitar 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, knowledge of guitar set up, styles of guitars, maintenance, finger positions and accessories.

Indicators

- a. Analyze the key components to support purchasing and maintaining a guitar.
- b. Demonstrate, read and transcribe proper finger position (e.g., second and fifth position) on the frets for open chords and single note playing.
- c. Change the guitar strings on an acoustic and/or electric guitar.
- d. Use an amplifier with basic settings and a pedal or other digital effect, using an electric or acoustic/electric guitar.
- e. Explain how a capo changes the key of the song depending on which fret it is placed on the neck of the guitar.
- f. Experiment with using a slide.
- g. Select accessories to play in different styles (e.g., select strings for music style).
- h. Adapt approaches for playing different styles of guitars.
- i. Tune the guitar to an open tuning (ex: Open D, Open G).
- j. Practice with a metronome or electric drum beat.
- k. Examine the construction of guitar building.
- l. Record and layer multiple tracks from multiple players, using available recording technology (e.g., phones, tablets, laptops).

CP30.2 Apply understanding of advanced guitar techniques to create and play a musical product.

Indicators

- a. Play and explain barre chord shapes and positions (e.g., E shape, Em shape, A shape, Am shape).
- b. Play advanced strumming patterns using basic chords.
- c. Play or arrange pieces using 8 or more chords.

- d. Identify and play a major scale using three patterns.
- e. Identify and play a minor pentatonic scale using five patterns.
- f. Demonstrate fingerstyle techniques while playing multiple note melodies and arpeggios.
- g. Improvise 8+ measure solos, phrases or chord progressions.
- h. Compose a simple piece focusing on song form (e.g., verse/chorus, verse/chorus/bridge).
- i. Compose a full piece using chord progressions, fingerstyle techniques or a combination of both.
- j. Practise and play advanced warm-up exercises.
- k. Play 12 or more measure riffs, solos or guitar licks.
- l. Begin to develop personal style in own guitar playing.
- m. Play in a group, through shared recorded tracks.

CP30.3 Apply, consistently, knowledge of musical notation in order to interpret and express musical ideas.

Indicators

- a. Play advanced strumming patterns using basic chords.
- b. Play pieces using 8+ chords with a changing chord progression.
- c. Play single or multi note, 8+ line tablature.
- d. Play advanced bass riffs or guitar licks.
- e. Play five arpeggiated fingerpicking patterns.
- f. Play in three or more time signatures (e.g., 4/4, 3/4, 6/8, 5/4 and 7/8 time signatures).
- g. Read standard notation to play advanced single note pieces or chords.

CP30.4 Apply knowledge of music theory and demonstrate aural skills for musical expression.

Indicators

- a. Use the elements of music (e.g., dynamics, form, harmony, melody, rhythm, texture, timbre, tonality) and aural skills to create expressive performances.
- b. Explain time signature and how to count and play in 4/4, 3/4 and 6/8 and 7/4 time signature.
- c. Use aural skills to identify the beginner rhythmic patterns in 7/4 time.

- d. Use music symbols in communicating and expressing musical ideas (e.g., bar line, repeat dots, treble clef).
- e. Examine chord structures and experiment with creation of own fingerings.
- f. Experiment with alternate tunings.

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 Examine and play guitar music from a variety of cultural and historical contexts.

Indicators

- a. Interpret traditional and contemporary guitar music selections.
- b. Investigate historical information from a variety of cultural and historical contexts.
- c. Classify guitar music expressions from a variety of cultures and periods throughout history.
- d. Demonstrate particular genres of music in a stylistically appropriate manner (e.g., genres and styles such as rock, blues, country, bluegrass, folk, jazz, classical, fingerstyle, metal, Hawaiian slack key, Celtic, surf, funk, flamenco, r&b/soul, reggae/ska, Brazilian).
- e. Examine the evolution of the guitar as an instrument and its associated music considering the style, place and time period.

CH30.2 Evaluate the work of acclaimed local, Canadian and international guitar players.

Indicators

- a. Critique the work of guitar players who have made an impact on music.
- b. Analyze why notable guitar players and their work are/were influential.
- c. Explain how guitar players influence and respond to social, political and cultural issues (e.g., world music, music concerned with human rights, environmental sustainability).
- d. Conduct an inquiry to recommend influential local, Canadian and international guitar players to whom others should listen.
- e. Study with local, Canadian or international guitar players to examine their work and careers and to improve one's own practice.

- f. Analyze Canadian Indigenous artists whose contemporary guitar music is influenced by traditional Indigenous music.

CH30.3 Analyze the impact and role of guitar playing in personal life and consider and plan for music careers or pathways for continuing engagement in music.

Indicators

- a. Analyze relationships between music and personal wellness including mental health (e.g., music therapy, social connection) and identify and discuss associated research.
- b. Explain the ways that different genres/styles of music influence one's wellbeing (e.g., mood, anxiety, sense of peace).
- c. 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).
- d. Explore opportunities for engagement in music activities, events and concerts in own community (e.g., participate in artists in school 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).
- e. Analyze the impact for producers and consumers regarding the evolution in how guitar music is shared throughout history.

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 Listen to and critique, independently, the guitar playing of self and others.

Indicators

- a. Analyze characteristics and techniques of various genres (e.g., rock, country, pop, hip hop).
- b. Use, independently, musical terminology when describing guitar playing of self and others (e.g., using the elements of music to describe the guitar playing).
- c. Identify the chords in a song using the harmonized scale.
- d. Analyze characteristics of an accomplished guitar player.
- e. Examine music using ear training (e.g., finding keys, strumming patterns, rhythms).
- f. Generate, independently, criteria of effective guitar playing in a group or pair.
- g. Critique live and recorded guitar performances.

CR30.2 Design, implement and evaluate, with peer guidance or independently, a personal practice plan.

Indicators

- a. Create a personal inventory to investigate the impact and role of music in one's own life.
- b. Identify potential obstacles to practicing and brainstorm possible solutions.
- c. Identify resources (e.g., apps, practice trackers, games, motivation, lessons) to support practice plans.
- d. Discuss the elements of effective planning for personal guitar playing growth.
- e. Plan the required steps to achieving one's personal guitar goals.
- f. Evaluate, refine and continue with one's own practice plan.
- g. Establish one's own guitar goals and apply the steps necessary to achieve those goals.
- h. Establish a peer system (e.g., practice buddies) to support one another's practice plans.
- i. Research the practice routines of accomplished guitar players.
- j. Engage with a mentor to make improvements to personal practice plans.

CR30.3 Listen to and analyze ways the guitar is used in contemporary Saskatchewan First Nations and Métis music.

Indicators

- a. Examine the music of contemporary Saskatchewan First Nations and Métis guitar players and songwriters.
- b. Use, independently, musical terminology when describing guitar playing of self and others (e.g., using the elements of music to describe the guitar playing).
- c. Analyze the characteristics of guitar playing in First Nations and Métis music.
- d. Analyze live and recorded First Nations and Métis guitar performances.
- e. Analyze the use of the guitar as an accompanying instrument in Métis fiddle music and kitchen parties.

CR30.4 Apply, independently, the skills, techniques and attitudes necessary for successful group performances.

Indicators

- a. Play in time with other guitar players.
- b. Analyze, independently, the characteristics of a responsible band member.
- c. Create and use own practice plan to improve and prepare for rehearsal.
- d. Demonstrate leadership as a guitar player (e.g., offering help and guidance to other guitar players in class, being prepared for class).
- e. Participate in class rehearsal discussions when problem solving.
- f. Engage in group playing (e.g., sharing tracks digitally, small groups, large groups).
- g. Examine characteristics of guitar role models.
- h. Apply strategies and criteria for choosing repertoire.

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 <i>for</i> Learning involves the use of information about student progress to support and improve student learning, inform instructional practices, and: <ul style="list-style-type: none">• is teacher-driven for student, teacher and parent use;• occurs throughout the teaching and learning process, using a variety of tools; and,• engages teachers in providing differentiated instruction, feedback to students to enhance their learning and information to parents in support of learning.	Assessment <i>as</i> Learning involves student reflection on learning, monitoring of own progress, and: <ul style="list-style-type: none">• supports students in critically analyzing learning related to curricular outcomes;• is student-driven with teacher guidance; and,• occurs throughout the learning process.	Assessment <i>of</i> Learning involves teachers' use of evidence of student learning to make judgements about student achievement and: <ul style="list-style-type: none">• provides opportunity to report evidence of achievement; related to curricular outcomes• occurs at the end of a learning cycle, using a variety of tools; and,• 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

A-B / A-B-A / A-A-B-A (Musical forms) - the organization of sections of a musical work, represented by letters that depict similar and contrasting sections. A-B refers to a work with two distinct parts. A-B-A refers to a work with two distinct parts, the first of which is repeated after performing the second. A-A-B-A refers to a work with two distinct parts; the first part is repeated, followed by the second, and then a repeat of the first again.

Accent - giving prominence to a specific beat or musical note.

Accompaniment - a secondary vocal and/or instrumental part or parts added to a principal part or parts.

Acoustics - the science of sound.

Alternate tuning - any combination of notes chosen for the open strings other than standard tuning.

Arpeggiated - a chord played as an arpeggio or in an arpeggiated pattern, wherein notes are played one at a time instead of together.

Arpeggio - the notes of a chord played one after another.

Articulation - the separation of successive notes from one another, singly or in groups, by a performer, and the manner in which this is done; the manner in which notes are performed.

Atonal - a type of music in which tones and chords are not related to a central keynote.

Augmented - a major or perfect interval raised by a half-step.

Aural - having to do with the ear or the sense of hearing.

Back beat - a consistent accent on beats 2 and 4 of a measure.

Back line - the rhythm section of a small group.

Backgrounds - patterns or supporting music played by sections of the band behind the soloist(s).

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

Ballad - a slow, lyrical song.

Barre chords - a guitar chord, where one or more fingers are used to press down multiple strings across the guitar fingerboard (like a bar pressing down the strings), enabling the guitarist to play a chord not restricted by the tones of the guitar's open strings. Often referred to as "moveable" chords, the whole hand may easily be moved up and down the neck in one movement.

Basic guitar chords - sometimes referred to as open chords, however, not all basic chords have open strings. These are a set of notes played on the guitar. There are 21 basic chords, a major, minor and 7th for each root note on the major scale.

Bass - the lowest adult male singing voice.

Beat - the regular repeated pulsation in music.

Bends - pitch bending is produced by moving the stopped string perpendicular to its axis. Often used to bend the minor third pitch towards the major third in a blues setting.

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

Blue notes - notes using variable intonation; “bending” the pitch expressively through microtones.

Blues - a musical form, usually 12 bars in length with 3 phrases. The term describes the 12-bar harmonic progressions that form the basis for blues (I IV I I IV IV I I V IV I I) improvisation; the most common is 12 bars long. The other characteristic is the ‘blue note’, a lowering of the 3rd, 7th, and (to a lesser extent) 5th scale degrees.

Blues head - short theme of 4 bars repeated three times over a 12-bar blues as the melody. Often unchanged each time but not always (e.g., C Jam Blues, Blues In The Closet).

Blues scale - a scale built with (from major) the 1, b3, 4, b5, 5, b7, 8 degrees of the scale.

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

Bombs - accents played by drummers that do not coincide with those played by the soloist or ensemble; often associated with bebop style.

Break - a section of the piece (usually two bars) where the ensemble stops and the soloist plays, usually leading into the first chorus of a solo.

Bridge - the main purpose of the bridge on an acoustic guitar is to transfer the vibration from the strings to the soundboard, which vibrates the air inside of the guitar, thereby amplifying the sound produced by the strings. On all electric, acoustic and original guitars, the bridge holds the strings in place on the body. There are many varied bridge designs.

Bridge - the middle part of an AABA form (i.e., the “B” part). It usually serves as a contrast and typically ends with a half cadence. Its function is to connect or “bridge,” between the “A” sections.

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 “in response” to the first.

Capo - a device used on the neck of a stringed (typically fretted) instrument to shorten the playable length of the strings, hence raising the pitch. It is frequently used on guitars, mandolins and banjos.

Chart - a lead sheet that contains arranging elements such as an intro, endings and/or rhythmic kicks.

Chord - three or more tones sounded simultaneously.

Chord extensions - notes above the basic triad or seventh chord (9, 11, 13).

Chord progression - succession of harmonic content in time (e.g., tonic-dominant, 12-bar blues, ii-V7-I).

Chord symbols - a shorthand system to notate chords using combinations of letters and numbers (i.e., C7, Dmin9, Emin7b5).

Chromatic - movement by half steps (e.g., c to c#, e to f). Chromatic scale – A scale of half-steps with 12 tones to an octave.

Circle of fourths - an arrangement of keys moving clockwise by fourths (C, F, Bb, Eb, Ab, Db/C#, Gb/F#, B, E, A, D, G).

Clef - a symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.

Coda - the ending section of a song or arrangement.

Combo - a small performing ensemble, usually a rhythm section and one or two horns.

Comping (from composing) - to accompany a soloist or group on an instrument (typically piano or guitar) where the rhythms and voicings generally are made up (composed) on the spot by the performer in response to the music and other performers.

Consonance - the property of sounding harmonious.

Contour - the shape of a melody, or how the sound rises and falls in pitch.

Copyright - is the exclusive legal right to produce, reproduce, publish or perform original works such as literary, dramatic, musical or visual works, performances and sound recordings. The creator is usually the copyright owner. Generally, an original work is automatically protected by copyright the moment it is created. Copyright in Canada exists during the creator's lifetime and for 50 years following death at which time the work is typically considered public domain.

Crescendo - a gradual increase in the volume.

Decrescendo - a gradual decrease in the volume.

Degree - individual notes in a scale. If a major scale is defined by “do-re-mi-fa-so-la-ti,” do is the first degree, re the second degree, and so on.

Diatonic scale - the notes found within a major or minor scale.

Diminished interval - a minor or perfect interval lowered by a half-step.

Disjunct - a term applied to a melodic line that moves by leap rather than in conjunct motion (by step).

Dissonance - sound that is a disagreeable auditory experience.

Distortion - an electronic effect used usually by electric guitar and bass players.

Dominant chord - in tonal music, the chord build on the fifth degree of the scale.

Double time - a tempo that is twice as fast as another given tempo. (The opposite is half-time.)

Drop tunings - lowering the sixth string, dropping the lowest E string of the standard tuning. Some drop tunings also lower the fifth string (“A” in standard tuning). A drop one tuning lowers the pitch by one full step.

Duple metre - a time signature with groups of two beats to the measure, strong/weak.

Duration - the length of a tone or sound.

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

Effects - electronic devices that distort or change the sound of an instrument.

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.

Embellishments (melodic and rhythmic) - notes added to ornament a melody or rhythmic pattern.

Fall - a special music effect made by falling or dropping off the pitch at the end of a note.

Feel - “native ability or acquired sensitivity”. Playing the correct musical elements in a particular way. In swing, playing eighth notes with a rhythm similar to triplet, but not quite.

Fill(s) - to supply an empty place within the music with sound. The fill often leads the ensemble or section to an entrance. Usually played by the drums and/or rhythm section players or by horn players accompanying a vocalist.

Fingerboard - a piece of wood embedded with metal frets that comprises the top of the neck of the guitar. Also called the fretboard.

Finger pick - a pointed, slightly curved plectrum (pick) worn on the fingertip, used in playing a stringed instrument such as the guitar or banjo. Finger picks worn on the thumb are also referred to as thumb picks.

Finger picking - also called finger style. The technique of playing the guitar by plucking the strings directly with the fingertips, fingernails, or picks attached to fingers, more common to nylon string guitars than steel or electric guitars.

Fingerstyle - sometimes referred to as finger picking, fingerstyle guitar is the technique of playing the guitar or bass guitar by plucking the strings directly with the fingertips, fingernails, or picks attached to fingers, as opposed to flatpicking to play melody or arpeggios.

Form - the organizational structure of the music.

Fretboard - a piece of wood embedded with metal frets that comprises the top of the neck of the guitar. Also called the fingerboard.

Frets - frets are metal strips (usually nickel alloy or stainless steel) embedded along the fretboard and located at exact points that divide the scale length in accordance with a specific mathematical formula. Pressing a string against a fret determines the strings' vibrating length and therefore its resultant pitch. The pitch of each consecutive fret is defined at a half-step interval on the chromatic scale.

Fusion - the blending together of two styles. Fusion sometimes refers to the jazz/rock style particularly.

Genre - a type or kind of musical work (e.g., opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Ghost note, Ghosted note - an unaccented note that is suggested or implied but only half-sung or played.

Glissando (Gliss) - a slide into the note, usually from below, from 1-3 steps away.

Guide tones - important pitches to use in improvisation and comping. Typically, the 3rd and 7th of the chord.

Half-step - the smallest distance between pitches commonly used in Western art music.

Hammer-on - bring a fretting hand finger down sharply on a string to create a tone.

Harmonized Scale - can be created by using each note of a musical scale as a root note for a chord and then by taking other tones within the scale building the rest of a chord. For example, using an Ionian (major scale):

- the root note would become the I major chord;
- the second note the II minor chord;
- the third note the III minor chord;
- the fourth note the IV major chord;
- the fifth note the V major chord (or even a dominant 7th);

- the sixth note the vi minor chord;
- the seventh note the vii diminished chord; and,
- the octave would be a I major chord.

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

Headstock - located at the end of the guitar neck farthest from the body. It is fitted with machine heads that adjust the tension of the strings, which in turn affects the pitch.

Improvisation - the process of simultaneously composing and performing music.

Inlays - inlays are visual elements set into the exterior surface of a guitar. The typical locations for inlay are on the fretboard, headstock, and on acoustic guitars around the sound hole, known as the rosette.

Interval - the distance between two pitches.

Intonation - singing or playing in tune.

Legato - played without any perceptible interruption between the notes.

Machine head - geared apparatus used to tune strings on stringed instruments such as guitar, banjo, double bass. Usually located on the instruments headstock.

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.

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. The fundamental feature is that the interval between the tonic and third is minor.

Mixed metre - a mixture of duple and triple metres.

Mode - the selection of tones arranged in a scale that forms the basic tonal substance of a composition (i.e., usually based on a major or minor scale but starting on a note other than the root). Starting with the first note of a major or minor scale, the modes are: 1 - Ionian, 2 - Dorian, 3 - Phrygian, 4 - Lydian, 5 - Mixolydian, 6 - Aeolian, 7 - Locrian.

Monitor - a speaker used to project sound back at the musicians and/or performers.

Monophonic texture (monophony) - one unaccompanied melodic line.

Motif - a small melodic fragment repeated within a melody.

Music - the art of humanly organized sound.

Neck - a guitar's frets, fretboard, tuners, headstock, and truss rod, all attached to a long wooden extension, collectively constitute its neck. The wood used to make the fretboard usually differs from the wood in the rest of the neck.

Non-pitched sounds - sounds with no discernible pitch.

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

Notation, traditional - common system of writing used to convey music ideas.

Nut - a small strip of bone, plastic, brass, corian, graphite, stainless steel, or other medium-hard material, at the joint where the headstock meets the fretboard. Its grooves guide the strings onto the fretboard, giving consistent lateral string placement.

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. Also A at 440Hz is an octave lower than A at 880Hz.

Open tuning - allows a chord to be played by strumming the strings when "open", or while fretting no strings. The base chord consists of at least 3 notes and may include all the strings or a subset. The tuning is named for the base chord when played open, typically a major chord, and all similar chords in the chromatic scale can then be played by barring exactly one fret.

Open chords - chords on guitar that use open strings (non-movable) and uses the first three frets on the neck.

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

Palm muting - plucking the strings on a guitar while using the side of the picking hand to mute the strings. (The palm does not actually mute the strings.) In classical guitar referred to as pizzicato. Often used in heavy metal guitar playing to produce the characteristic chugging sound.

Pentatonic scale - a five-note scale. It can be any five notes but is usually referred to in two ways. The major pentatonic scale is the notes 1, 2, 3, 5, 6 of a major scale (think of the black keys on a piano ascending from Gb). The minor pentatonic scale is actually the same notes but starts from the Eb instead of the Gb (6, 1, 2, 3, 5).

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

Pick - a "guitar pick" or "plectrum" is a small piece of hard material generally held between the thumb and first finger of the picking hand and is used to "pick" the strings.

Pickguard - usually a piece of laminated plastic or other material that protects the finish of the top of the guitar from damage due to the use of a plectrum or fingernails.

Pickups - transducers attached to a guitar that detect (or "pick up") string vibrations and convert the mechanical energy of the string into electrical energy. The resultant electrical signal can then be electronically amplified.

PIMA - a fingering notation system for the plucking hand traditionally used in classical guitar playing. P=pulgar (thumb), I=indice (index), M=medio (middle) and A=anular (ring). Rarely used is C=chico (little).

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.

Play in two - in 4/4 metre, the rhythm section but particularly the bass, player will play mostly 2 half-notes per bar.

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

Polyrhythm - two or more rhythms played simultaneously.

Power chords - on guitar, a chord that includes only the root and the fifth of the chord.

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).

Pull-off - using the fretting hand finger to pluck or pull-off the string at the fingerboard.

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).

Re-harmonize - taking an existing tune and changing the chord progression.

Repertoire - a body or selection of musical works/pieces.

Rhythm - movement marked by the regulated succession of strong and weak elements, or of opposite or different conditions. In other words, rhythm is simply the timing of the musical sounds and silences.

Rhythm section - the instruments that provide a rhythmic and harmonic foundation. Normally, the rhythm section will comprise a bass instrument (string bass, electric bass, tuba), percussion (usually the drum set), and one or more harmony instruments (piano, acoustic or electric guitar, banjo, the Hammond B-3 organ, vibraharp).

Riff - a melodic or rhythmic phrase, often constantly repeated, forming an accompaniment or part of an accompaniment for a soloist. A short, catchy, repeated melodic phrase. Riffs are often used to articulate the structure of a twelve-bar blues, making it clearer to the listener to hear the form.

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

Rote - learning a written piece of music through the process of endless repetition; not exactly the same process by which music is memorized.

Saddle - refers to the part of the bridge that physically supports the strings. It may be one piece (typically on acoustic guitars) or separate pieces, one for each string (electric guitars and basses).

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.

Set up - the drummer will "set up" the ensemble by playing a fill that leads the band into playing on a particular part of the beat or bar.

Sit in - when a musician spontaneously joins a group to perform.

Slash chords - complex extended chords formed by placing a triad over a different root (e.g., an A major chord over an F root). The name comes from the usual abbreviation for these chords as A/F.

Slide - a slide, (neck of a bottle, knife blade or round metal bar) used in blues and rock to create a glissando or "Hawaiian" effect. The necks of bottles were often used in blues and country music. Modern slides are constructed of glass, plastic, ceramic, chrome, brass or steel, depending on the weight and tone desired.

Slide guitar - slide guitar is a technique for playing the guitar that is often used in blues music. It involves playing a guitar while holding a hard object (a slide) against the strings, creating the opportunity for glissando effects and deep vibratos that reflect characteristics of the human singing voice.

Solfège - a system of designating verbal syllables for the degrees of the scale (major: doh re mi sol la ti doh).

Solo - a musical composition or a passage or section in a musical composition written for performance by one singer or instrumentalist, with or without accompaniment.

Staff (Staves) - the horizontal lines on and between which notes are written.

Straight-eighths - even eighth notes.

Strap - a strip of material (usually fabric or leather) with a leather or synthetic leather piece on each end, made to hold a guitar via the shoulders, at an adjustable length to suit the position favored by the guitarist.

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

Style - the style of a composition is its manner of treating form, melody, rhythm, counterpoint, harmony, and tone colour.

Substitute chords - chords that replace or augment the original chords of a composition.

Syncopation - the placement of rhythmic accents on weak beats or weak portions of beats.

Tag - the repetition of the last phrase of a tune, normally two or three times and sometimes with a change of key. Normally played only on the very last chorus to conclude the performance of that tune.

Tapping - a technique on guitar where the string is caused to produce sound by tapping the string in a single motion into the fretboard. Similar to hammer-ons and pull-offs.

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 a 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 (i.e., 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 - a solid tempo, pulse, and/or rhythmic groove. Everyone's job is to keep time.

Transcribe - The process of notating a piece of music.

Time signature - a symbol that denotes a metric rhythm (e.g., 3/4 or 4/4).

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

Tonic/Tonic chord - in tonal music, the chord build on the first note of the scale/key (the tonal center).

Transcribe - the listening to and then writing down of music by ear.

Transpose - to write or perform music in a different key.

Tremolo - most commonly a rapid reiteration between two notes in alternation. On guitar an effect which rapidly changes the volume up and down. Also on guitar sometimes refers to using the whammy bar or "tremolo arm" to raise and lower the pitch.

Triad - a chord of three notes consisting of a root, a third above the root, and a fifth above the root.

Triple metre - a time signature with groups of three beats to the measure, strong/weak/weak.

Truss rod - a metal rod that runs along the inside of the neck of the guitar. It is used to correct changes to the neck's curvature caused by the neck timbers aging, changes in humidity or to compensate for changes in the tension of strings.

Tuning - the state of being in the proper pitch (i.e., to be in tune). The proper adjustment of instruments with respect to the frequency of the pitches.

Twelve-tone scale - a scale constructed of all twelve half-steps within an octave and organized in a specific order called a tone row.

Two feel - a style for the rhythm section that emphasizes two strong beats per measure.

Unison - singing or playing at the same pitch or exactly an octave apart.

Unison bend - bending a guitar string towards a pitch that is also being played on another string.

Uptempo - fast.

Vamp - a short, repeated chord progression, usually used as the introduction to a performance. An accompaniment, usually improvised, consisting of a succession of simple chords, often used in a musical to hold place in a song until the action and song are ready to continue.

Vibrato - a slight fluctuation of pitch.

Voicing - the particular way that a musician chooses to play a selection of notes in a particular chord. A triad only has three pitches, but these can be spread out or doubled in infinite variations (e.g., notes used to represent a chord, often in response to the melody, feel, bass line of a song, or to a soloist playing over a song).

Whammy Bar - many electric guitars are fitted with a vibrato and pitch bend device known as a "tremolo bar (or arm)," "sissy bar," "wang bar," "slam handle," "whammy handle," and "whammy bar."

Whole step - the equivalent of two half-steps (e.g., the distance between G and A is a whole step).

Whole tone scale - a scale that divides the scale into six equal, tempered whole tones.

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