

 Ontario	Ontario Ministry of Education www.edu.gov.on.ca/eng/	 Toronto District School Board	Toronto District School Board www.tdsb.on.ca		R.H. KING ACADEMY http://schools.tdsb.on.ca/rhking/
COURSE OF STUDY OUTLINE					
Department	Music	Course Type	9/10: Open 11/12: Mixed		
Teacher	Ms Shaw	Grade	9/10/11/12		
Course Title	Vocal Music	Credit Value	One		
Course Code	AMV 1O1/2O1/3M1/4M1	Prerequisites	1O1/2O1: none 3M1: AMV 1O1 or 2O1 4M1: AMV 3M1		
Revision Date	September 2016				
Ministry Document	<i>The Ontario Curriculum</i> http://www.edu.gov.on.ca/eng/curriculum/secondary/arts910curr2010.pdf http://www.edu.gov.on.ca/eng/curriculum/secondary/arts1112curr2010.pdf				
Course Description	This course emphasizes the creation and performance of music at a level consistent with previous experience and is aimed at developing technique, sensitivity, and imagination. Students will develop musical literacy skills by using the creative and critical analysis processes in composition, performance, and a range of reflective and analytical activities. Students will develop an understanding of the conventions and elements of music and of safe practices related to music, and will develop a variety of skills transferable to other areas of their life.				

Music Department Objective

The objective of the Music Program at R.H. King Academy is to provide King students with the cultural values, intellectual enrichment, self-discipline, leadership skills, community co-operation, artistic growth and personal satisfaction that only a musical education can provide.

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Course Content

1. **Foundations** – Learning/deepening concepts of musical notation, aural skills, conducting, and music and technology (Finale)
2. **Elements of Music** - Learning/deepening understandings about how to discuss music
3. **Vocal Health** – Exploring the myths and facts about vocal production
4. **Rehearsal Skills** - Learning/deepening understandings about the skills and attitudes needed to be successful, whether you are creating a performance piece, or preparing for a job interview
5. **Performance Skills** – Learning/deepening understandings about the skills behind successful singing including posture, song history/context, character creation
6. **Repertoire Development** – Students will explore all topics through a variety of solo and ensemble repertoire
7. **ISU** – Independent Study Unit
8. **Culminating Unit** – A unit merging musical skills into a final performance based project

Evaluation

Term – 70%	Performance evaluations	24%
	Warm-up assignment	4%
	Music Theory, Aural Skills, Finale, Conducting	10%
	Presentations, Listening, Reflections	5%
	Analysis Logs	8%
	Independent Study Unit*	7%
	Rehearsal Skills	8%
	Large Ensemble Culminating Performance	4%
Final** – 30% May 24 – Jun 14	Song Analysis	5%
	Analysis Logs	5%
	Rehearsal Skills	10%
	Performance	10%
TOTAL		100%

* At RH King one of our unique features is a focus Independent Study Units, or ISU. An ISU is an assignment or project that gives students the freedom to select their own topic within a given subject area, research it, and then create a finished product based on their findings. The aim of the ISU is to encourage students to work on their own, thus developing initiative, time management, and other independent study skills all through a topic that interests them. While the project is “independent”, teachers will scaffold the project through different means such as periodic check-ins, collecting a list of sources and rough drafts, conferencing, and/or peer editing. King's unique feature Clinic was created to give students time during the school day to work on their ISUs.

**The policy of RH King Academy states that unexcused absences during culminating rehearsals will result in a mark of zero for rehearsal skills for that day. Speak with your parents to reschedule routine appointments (dentist, doctor, etc) and planned vacations during the culminating activity for this course.

Values Course – Grade 11 Students

For Grade 11 students, this course is designated as a Values course at R.H. King Academy. A major part of the music curriculum, performing requires diligent preparation, perseverance, and a commitment to the process of creativity, professional values that are highly sought after in the workplace. *Personal values* are explored through reflections on performance experiences, allowing students to take regular inventory of their artistic and professional choices. An emphasis on creative collaboration and expression leads to a highly developed empathy for the experiences of their fellow musicians. *Cultural values* are examined through the study of music history. By studying the contexts and belief systems of composers, and the music they composed, students develop an understanding of artistic expression as it relates to value systems. Student's *aesthetic values* are challenged through their understanding of the Elements of Music, a theme central to the new music curriculum. Value judgments about music are challenged through critical musical analysis, contributing to students' appreciation for the richness of different cultures. Students' aesthetic understandings expand as they are exposed to the music and belief systems of new communities. Composition exercises give students an opportunity to examine their aesthetic values and begin to develop an appreciation of, and empathy for, the aesthetic values of their intended audiences. To develop *personal values*, students in the music program have the opportunity to interact with many communities and audiences. Examination of music and performance as it relates to specific audiences helps develop empathy for audiences outside their peer group, and the understanding of the variation in communication styles required to communicate effectively with different age groups. *Professional ethics* are also examined through investigative activities which can include staging a mock trial in which the rights as a performer, creator, and consumer of music are examined, or examination of issues related to downloading copyrighted music files.

How To Fill Out an Analysis Log



Completion of Analysis Logs is very important in helping you develop critical analysis skills around music making/ practicing. Analysis Logs allow you to critically reflect on your music making, and help you solidify the musical concepts covered in class. Critical analysis will ensure you get the most out of your practice sessions by helping you identify and focus your attention on the areas that need to be developed.

In the “Critical Analysis” sections (Strengths/Areas for Improvement), topics you may choose to address include: breathing, posture, rehearsal skills, focus, articulation, dynamics, rhythm, note accuracy, interpretation, phrasing, tone quality, entrances, preparedness, memorization, collaboration. Be specific with your analysis. What are your strengths/weaknesses? Why? What will you do differently next time?

When you identify specific areas for improvement, you can focus your next practice session to address these areas, and you will stop wasting time playing/singing areas that you are already good at. Each Analysis Log will be evaluated using a Level 1 to 4 scale, which will be translated into a mark out of 10.

Analysis Log #	Due Date	# of minutes per practice session				Analysis required?	Parent initial required?
		Gr 9	Gr 10	Gr 11	Gr 12		
1 and 2	Tues Mar 7	15	20	25	30	yes	yes
3 and 4	Tues Apr 11	15	20	25	30	yes	yes
5 and 6	Tues May 16	15	20	25	30	yes	yes
7 and 8	Tues June 13	15	20	25	30	yes	yes

Sample of Level 1 Analysis Log Completion

Date	Material (what I practiced)	Critical Analysis of Strengths	Critical Analysis of Areas for Improvement	Parent Initial
Oct 10	There's No Business Like Show Business	- lyrics, timing - character	- breathing - high notes	KY
# Minutes: 20	Hopelessly Devoted			

Sample of Level 3 Analysis Log Completion

Date	Material (what I practiced)	Critical Analysis of Strengths	Critical Analysis of Areas for Improvement	Parent Initial
Oct 10	There's No Business Like Show Business	- my tempo was steady for the first time today! - my tone is getting clearer, probably due to my improved posture (I checked in the mirror)	- breaths are not deep enough, so I miss the last few notes (effects my tone). Figure out how to relax while inhaling - still missing some notes in “Hopeless”. Must sing slower to make sure I'm singing correct notes. Check with online piano. - Tomorrow: focus on note and vowel clarity during my scales and in warm-up. Practise the “hooty owl” to get space.	KY
# Minutes: 20	Hopelessly Devoted			

CATEGORY	Level 1 (0-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Vocabulary - Demonstrates knowledge of musical terminology related to practice and performance	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Critical Analysis - Analysis demonstrates clear and insightful reflection into practice and performance	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Next steps - Specific examples demonstrate plan for development in individual practice and performance	Limited demonstration	Somewhat effective	Considerably effective	Highly effective

THE FINE PRINT

- 5 practice and analysis sessions ON DIFFERENT DAYS = 1 Analysis Log
- You are required to complete 8 Analysis Logs per semester, as per the dates outlined in the course outline
- Incomplete Analysis Logs will be accepted, BUT your mark will be reduced by a pro-rated amount. For example, if you hand in an Analysis Log with 3 of 5 entries completed, you will receive 60% of the mark of your three completed entries
- Facsimiles of the Analysis Log are acceptable (ie, you can word-process or draw your own if you need to)

Analysis Log # _____



Name: _____

Date	Material (what I practiced)	Critical Analysis of Strengths	Critical Analysis of Areas for Improvement	Parent Initial
1.				
# Minutes:				
2.				
# Minutes:				
3.				
# Minutes:				
4.				
# Minutes:				
For this remaining analysis session, turn the analysis over to an observer (parent, friend, etc)! They will record what they hear!				
5.	Observer's Name and Relationship to student:			
# Minutes:	Material:			

1 Analysis Log = five practice and analysis sessions on different days. **PARENTS**, please note students are required to complete 8 Analysis Logs per semester, as per the dates outlined in the course outline. **Parents**, please sign after each practice/analysis session. Analysis Logs count as 10% of the term mark. Facsimiles of this form are acceptable. Jan 2012

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Vocabulary - Demonstrates knowledge of musical terminology related to practice and performance	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Critical Analysis - Analysis demonstrates clear and insightful reflection into practice and performance	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Next steps - Specific examples demonstrate plan for development in individual music practice and performance.	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Evaluation	A) Mark for submitted analyses: ____/10		B) # analysis sessions: ____/5 = ____ %	
TOTAL: A x B = ____ / 10				