

 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	Mixed		
Teacher	Mr Gillies	Grade	11/12		
Course Title	Instrumental Music - Guitar	Credit Value	One		
Course Code	AMG 3M1/4M1	Prerequisites	3M1: AMG 2O1 4M1: AMG 3M1		
Revision Date	February 2017				
Ministry Document	<i>The Ontario Curriculum</i> 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.

Course Content

1. **Foundations** – Deepening concepts of musical notation, aural skills, conducting, and music and technology (Finale)
2. **Elements of Music** - Deepening understandings about what makes music tick
3. **Performance Skills** – Develop instrumental technique and skills including posture, tone production, extended instrumental techniques
4. **Repertoire Exploration** – Instrumental techniques will be explored through a wide variety of repertoire for band. The historical context for each piece will be examined
5. **ISU** – Independent Study Unit
6. **Culminating Unit** – A unit merging musical skills into a final performance based project

Instrument Sign Out

Students may sign out their assigned instrument at the end of the school day by signing in the “Sign Out” Binder, located near the music room door. Instruments must be returned by 8:40 am the next day. Instruments are used in other classes – their absence will be noticed. Please talk to a music teacher if your instrument is not available to sign out, and alternate arrangements will be made.

Assessment and Evaluation

Term	70%	Rehearsal Skills (daily)	15%
		Group Folk/Rock/Pop Song Performance	10%
		Analysis Logs	10%
		Repertoire Performance Tests (scales/chords/melody)	10%
		Independent Study Unit*	5%
		Music Theory	5%
		Analysis (Reflections, Listening Assignments, etc)	15%
Final**	30%	Culminating project	30%
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.

Overview of Evaluations

1. **Rehearsal Skills** (daily) – Students are assessed daily and evaluated weekly on their rehearsal skills. See rubric on following page.
2. **In-Class Performances** - Group Song, Warm-up Assignment
3. **Repertoire Tests** – Selected repertoire will have a corresponding test
4. **Analysis Logs** - Regular, focused practice and analysis is the music homework necessary to succeed in this course. Completed Analysis Logs (all 8 entries) are due on the dates below. Analysis Logs may be submitted early, but will not be accepted after the published dates below.

Analysis Log #	Due Date	# of minutes per practice session	Analysis required?	Parent initial?
1 and 2	Tue March 7, 2017	20	yes	yes
3 and 4	Tue April 11, 2017	20	yes	yes
5 and 6	Tue May 16, 2017	20	yes	yes
7 and 8	Tue June 13, 2017	20	yes	yes

5. **Music Theory** – Topics include: clefs/note reading, rhythm, expression markings, tempo, part reading, sight singing, keyboard knowledge.
6. **Analysis** - Reflections on guitar technique, rehearsal process, post performance analysis, and listening assignments

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

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 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				

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: posture, rehearsal skills, focus, strumming pattern, dynamics, rhythm, note accuracy, interpretation, phrasing, tone quality, entrances, picking, finger-picking. 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.

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
TOTAL	/ 10			

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	Stairway to Heaven	- timing - hand position	- chords - fingerings	KY
# Minutes: 20	Time of our Lives			

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	Back in Black	- my tempo was steady for the first time today! - transitions between F and G are improving - picking getting steadier during lick	- bar chords are not sounding full in the chorus. Can't grip it in time. - some strings are muted...not sure why...happens for F Major chord - Tomorrow: Focus on gripping bar chords to build strength. Try not to look at hands while playing	KY
# Minutes: 20	Born to be Wild			
	Smoke on the Water			

THE FINE PRINT

- 5 practice and analysis sessions = 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)

Instrument Borrower Agreement

Name: _____

Instrument: _____

Number: _____

I agree to borrow the above listed instrument from the R.H. King Academy Music Department for the school year. I have listed below any defect or damage to this instrument upon receipt. I accept that the care of my instrument is my responsibility. I will ensure that:

1. I take all precaution against damage to my instrument due to rough or improper use or care
2. My instrument is always put away properly in its case and locked in the appropriate storage room or my locker
3. If there is any problem with my instrument, I will bring it to a music teacher for repair or maintenance
4. I will not attempt to clean the instrument, without specific training from the teacher (parents, please do not attempt to clean the instrument)

In the event that my instrument is damaged or lost as a result of non-compliance with this agreement, I accept financial responsibility for its repair or replacement.

Detail any damage upon receipt of instrument (detail below):

Student Name (print): _____

Student Signature: _____

Parent Name (print): _____

Parent Signature: _____

Date: _____

Detach and return entire page to teacher