

	Ontario Ministry of Education www.edu.gov.on.ca/eng/		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	3M1: Mr Chetwynd 4M1: Ms Shaw	Grade	11/12		
Course Title	Musical Theatre	Credit Value	One		
Course Code	AMT 3M1/4M1	Prerequisites	Gr 9 or 10 music, drama, or dance		
Revision Date	August 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.

Assessment and Evaluation

Term	70%	Rehearsal Skills	14%
		Group Song Performance	5%
		Warm-up Assignment	4%
		Music Theory	8%
		Analysis Logs	10%
		Audition/Repertoire Memory Tests	14%
		Analysis (Reflections, etc)	8%
Final	30%	Culminating Unit*	30%
Total			100%

*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 rehearsal skill assessments include evaluation of instrumental skill development, classroom participation, musical leadership, and positive collaboration with others. If you are not present during rehearsal, you can't be evaluated.
2. **Performances** - Group Song, Performance in Musical
3. **Repertoire Memory Tests** – Selected musical repertoire will have a corresponding memory test
4. **Warm-Up Assignment** - You will prepare and deliver a warm up
5. **Analysis Logs** - Regular, focused practice and self-assessment is the music homework necessary to succeed in this course. Completed Analysis Logs (all 5 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?
		Gr 11	Gr 12		
1 and 2	Tues Sept 26	25	30	yes	yes
3 and 4	Tues Oct 17	25	30	yes	yes
5 and 6	Tues Dec 5	25	30	yes	yes
7 and 8	Tues Jan 16	25	30	yes	yes

6. **Music Theory** – Topics include: clefs/note reading, rhythm, expression markings, tempo, part reading, sight singing, keyboard knowledge.
7. **Analysis** - Reflections on character creation/exploration, 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: 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.

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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	Maybe This Time	- lyrics, timing - character	- breathing - high notes	KY
# Minutes: 25	Empty Chairs at Empty Tables			

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 accuracy during scales and in warm-up through mindful attention to breathing	KY
# Minutes: 35	Hopelessly Devoted			

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)

Analysis LOG (Listening Analysis) # _____ (of 8) Name: _____

Listen to, and analyse, 8 contrasting pieces of music from minimum 4 distinct musical genres. You can use point form, but ensure you are using the **musical vocabulary in context**...we should be able to imagine the piece of music from what you write.

Song Details					Title, Composer, Performer, Composition Date/Era,	
Genre/Style						
Musical Analysis						
Pitch	Rhythm	Timbre	Dynamics	Texture	Form	
harmony, melody	beat, meter, tempo, articulation	instruments, quality of sound		Monophony/homophony/polyphony	ABA, 2/3 part, strophic, medley	

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Rubric

CATEGORY	Level 1 (0-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/Understanding – Uses detailed musical vocabulary from all categories to clearly describe music	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Thinking – Description of each element of music paints a clear picture of the music	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Evaluation A) Mark for submitted analyses: ____/10 B) # songs analysed: ____/4 = ____ %	TOTAL: A x B = ____ / 10			

Analysis Log (Listening Analysis)

Listen to, and analyse, 8 pieces of contrasting music from 4 distinct musical genres. You can use point form, but ensure you are using the **musical vocabulary in context**...we should be able to imagine the piece of music from what you write.

Elements of Music – Vocabulary

#	Element	Vocabulary
1	Pitch (melody/ harmony)	Melody, contour, step, leap, scale-like (scalar), arpeggios, octave, jagged, low, high, soprano range, alto range, tenor range, bass range, range, treble, blues, harmony, vertical, major, minor, consonant, dissonant, modulation, chord progressions
2	Rhythm (sound through time)	Pace, rhythm, beat, meter, pulse, fast, slow, sluggish, tempo (grace, largo, adagio, andante, moderato, allegretto, allegro, vivace, preso, prestissimo), rallentando, accelerando, articulation, staccato, staccatissimo, legato, tenuto, silence, busy, tranquil, shifting
3	Timbre (tone quality of sound/colour)	Identify instruments. Describe instrument's sound/tone quality - warm, bright, round, piercing, dark, light, big, small, timid, bold, high, low, halting, lyric, commanding, heavy, relaxed, energized, tight, breathy, open, intense, disciplined, forward, back, ethereal, metallic, scratchy, reedy, brassy, clear, strident, harsh, mellow, resonant, flat, edgy, throaty, shrill, free, spread, focused, covered, wooden
4	Dynamics (loudness or softness)	Soft, loud, moderate, crescendo (gets louder), decrescendo (gets softer), diminuendo, variation, intensity, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo
5	Texture (layering of melody and harmony)	Tune, melody, monophonic, homophonic, polyphonic, melodic lines, accompaniment, parts, chordal accompaniment, no accompaniment, rhythmic independence, simultaneous melodic lines, complex, thin, thick, descant, drone, ostinato
6	Form (musical elements through time)	Shape, structure, ABA, canon, 2 part/binary, 3 part/ternary, strophic, medley, chorus/verse (Pop song), repetition, variation, contrast, round, 12 Bar Blues, sonata allegro, imitation, introduction, repeat, phrase, section, coda, theme and variations,

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Sample Analysis Log

Song Details					
Genre/Style		Title, Composer, Performer, Composition Date/Era,			
With A Little Help From My Friends Artist: Joe Cocker Year: 1969					
Musical Analysis					
Pitch harmony, melody	Rhythm beat, meter, tempo, articulation	Timbre instruments, quality of sound	Dynamics	Texture Monophony/homophony/polyphony	Form ABA, 2/3 part, strophic, medley
<ul style="list-style-type: none"> • Pitch – Key of A. Wide range - notably, mostly low bass parts and very high guitar leads. Intro lead guitar descending scalar notes, uses unison bends. High pitched backing vocals. • Tempo is approx. 100 bpm. Does not change. 3/4 time. • Timbre of guitar is scratchy and edgy. The sound of Joe Cocker's voice is throaty and emotive in its variation of timbres. There is an organ intro, loud electric guitars, big drums, gospel backing vocals, horns. Call and response. • Dynamics – This song has large dynamic changes. It starts off loud, and then gets quiet for the first verse before large crescendos into each forte chorus. Successive verses are mf to f. • Texture is polyphonic although there are occasional homophonic and monophonic moments. • Form – AB ABC AB CB 					