

## LOCALLY DEVELOPED COURSE OUTLINE

Chamber Ensemble15-5

Chamber Ensemble25-5

Chamber Ensemble35-5

Submitted By:

**Chinook's Edge School Division No. 73**

Submitted On:

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## Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-5	125.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
25-5	125.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
35-5	125.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12

### Acknowledgment

### Course Description

Chamber Ensemble offers students the opportunity to develop musicianship through rehearsal and performance in small, primarily non-conducted musical ensembles. It is designed to offer students the opportunity to extend their musical skills through creatively and critically interpreting repertoire composed for small groups of musicians. Chamber Ensemble may include both vocal and instrumental music.

Enrolment in this course will be based on the teacher's recommendation and permission by the principal. It is recommended that students have taken the courses in sequence and accompanied by Instrumental Music 10-20-30.

### Course Prerequisite

# Philosophy

The central purpose of all Fine Arts courses in the CBE is to live a creative life. The Arts foster a way of being that cultivates an adaptive, curious, open, and exploratory approach to life: an optimized capacity to pay attention and to interpret. It fosters an impulse to build, to create, to experiment and take risks. It is a participatory way of being that invites each of us to be a part of something bigger than ourselves.

The means by which students in Fine Arts courses seek to lead a creative life is through engaging in artistic performance and encounters with art and artists in a studio environment. Through artistic performance and interactions with art and artists, concepts and authentic artistic practice are linked, new connections are made and skills are developed. Engaging in artistic performance means undertaking active, creative work that provides the opportunity to express oneself, one's ideas and understandings. Encounters with art and artists means the thoughtful interaction with work of artists in the field for the purposes of inspiration, analysis, and exploration. Engaging in artistic performance and encounters with art and artists are not mutually exclusive, and typically occur in conjunction with one another.

Within the apprenticeship model of Fine Arts courses, teachers are also students, mentors and members of an artistic community. They stay abreast of research, issues, events, emerging trends in the field, and guide meaningful learning progressions. Through their apprenticeship, students develop mastery of tools and techniques, engage with meaningful topics, and develop increasing sophistication and sensitivity in noticing all while working alongside other artists.

Chamber Ensemble provides students with opportunities to develop, creatively apply and extend their musicianship in primarily student directed small ensembles. The musical skills found in General, Instrumental and Choral music form the foundation of musicianship for extension. In a small ensemble, the musician takes on a greater creative role in interpreting repertoire and must

extend their understanding of the elements of music for performance. Ensemble groups will be flexible throughout the course and students will form ensembles based on interest, repertoire and skill level. The selection of repertoire for small student ensembles is not limited to Western classical styles or instrumentation.

# Rationale

In keeping with the values defined within Alberta Education's Ministerial Order on Student Learning, the intent of this course is to respond to the needs of the Learner to reach their individual learning potential to become "Engaged Thinkers and Ethical Citizens with an Entrepreneurial Spirit, who contribute to a strong and prosperous economy and society."

The structure of this course is meant to foster the central purpose of living a creative life. The Arts are living fields of knowledge that invite a lifetime's study. By nature, artistic study is active, creative and dynamic. Artistic experiences are fluid and responsive to the individual, but provide concrete opportunities to synthesize understandings and find new meaning. By learning through an apprenticeship model students engage in authentic artistic practice, performance alongside other artists, and become members of a community.

By working collaboratively in an ensemble setting students learn to communicate effectively to build understanding, advance learning goals and foster an increased individual contribution within a musical community. Through the practice, performance and critical listening of small ensemble repertoire, students experience many diverse cultures, historical periods and styles presented by master musicians, composers and arrangers.

Chamber Ensemble is a course that enables students to develop a greater independence, artistic input and personal management. Students are required to think critically and creatively, problem solve, make informed artistic decisions, collaborate and to perform with others. Chamber Ensemble provides students with the opportunity to study and perform music which is more individually reliant and often without a conductor.

In these small ensembles, there are many opportunities for creativity and innovation through music performance, improvisation and interpretation. The musicianship required by the student when studying small ensemble repertoire requires collaboration and leadership from all members at all stages of rehearsal and performance. This kind of musical performance enhances

understanding of common elements of music, as the musicians are responsible not only for the performance, but also the interpretation of the repertoire.

## **Learner Outcomes**

Chamber Ensemble, as a curriculum, is process based and the general outcomes and spans all course levels. The specific approaches and repertoire undertaken by students increase in difficulty as students progress, requiring more comprehensive understanding and involving higher thought processes. Where a specific learner outcome spans all levels, students are expected to show an increased sophistication and refinement of skills in demonstrating the outcome. Overall, general and specific outcomes can be achieved and assessed concurrently rather than sequentially.

Learning Outcomes apply in both 3 and 5 credit courses, with students achieving greater depth with extended study.

## **General Outcomes**

- 1 Demonstrate the personal practice and rehearsal skills necessary to participate as a musician within an small ensemble**
- 2 Apply and refine musical skills through performance of diverse small ensemble repertoire**
- 3 Demonstrate creativity and self-expression through musical performance**
- 4 Critically reflect upon and respond to the performance of small ensemble music**

## Specific Learner Outcomes

<b>1 Demonstrate the personal practice and rehearsal skills necessary to participate as a musician within an small ensemble</b>	<b>15-5 25-5 35-5</b>
1.1 Demonstrate effective personal practice routines	X X X
1.2 Demonstrate individual responsibility and collaboration as part of the rehearsal process	X X X
1.3 Demonstrate effective individual and group warm-up techniques	X X X

<b>2 Apply and refine musical skills through performance of diverse small ensemble repertoire</b>	<b>15-5 25-5 35-5</b>
2.1 Develop, interpret and apply technical musical skills to a small ensemble setting	X X X
2.2 Understand and apply performance practice traditions, as it pertains to the repertoire being studied	X X X
2.3 Understand, interpret and apply vocabulary unique to small ensemble performing	X X X
2.4 Respond appropriately to the individual's role in a small ensemble in a variety of situations through aural discrimination	X X X
2.5 Use musical skills and body language to communicate nonverbally in performance of repertoire	X X X
2.6 Respond to the variables of performing in a variety of circumstances	X X X

<b>3 Demonstrate creativity and self-expression through musical performance</b>	<b>15-5 25-5 35-5</b>
3.1 Select music genre and repertoire for the purpose of creative expression	X X X
3.2 Demonstrate stylistic interpretation and improvisation appropriate to the genre of music	X X X

<b>4 Critically reflect upon and respond to the performance of small ensemble music</b>	<b>15-5 25-5 35-5</b>
4.1 Analyze and articulate response to performance of small ensemble music as self, ensemble and audience	X X X
4.2 Recognize and identify elements unique to the genre in performance	X X X
4.3 Analyze and articulate feedback on the effectiveness of practice and rehearsal processes	X X X

## Facilities or Equipment

### Facility

A standard high school music classroom is a suitable setting in which to implement this course. A performance area, as well as a secure area for the storage of instruments, also would be beneficial.

Facilities:

### Equipment

There is no additional equipment required for the implementation of this course, beyond that which is generally available in a standard high school music classroom. Stools or chairs without arm rests, as well as music stands, are recommended.



## **Learning Resources**

Choosing resources for Chamber Ensemble means selecting quality music repertoire appropriate to the general learner outcomes outlined in the course considering the competency and student ability level.

## **Others**

### **Sensitive and Controversial Content**

It is expected that all issues and texts that may be controversial or sensitive will be discussed with school administration prior to coverage in class.

Guiding principles for dealing with sensitive and controversial issues are outlined in Chinook's *Edge Policy 2-09 Teaching About Controversial Issues*.

### **Mitigation Strategies**

## **Safety Components**

All Chinook's Edge health and safety procedures will be followed as per regular classroom instruction, in accordance with Chinook's Edge *Administrative Procedure 4-19 Health & Safety*.

If students are taken off campus, all Chinook's Edge procedures pertaining to planning, parental consent, risk assessment, etc., will be followed in accordance with Chinook's Edge *Administrative Procedure 2-09 Field Trips - Planning & Requirements*.

## **Mitigation Strategies**

## **Significant Overlap with Provincial Curriculum**

While the Instrumental and Choral 10, 20, 30 programs address individual skills, Chamber Ensemble 15, 25, 35 is an essential enrichment program for students. Chamber music encourages greater artistic input, responsibility and leadership opportunities for the developing high school musician.

This course is a reauthorization and previously been found by Alberta Education there is no significant overlap with existing provincial curriculum.

# Assessment

Assessment practices should reflect the complex and spiralling nature of Chamber Ensemble 15, 25, 35 and take into consideration, the attitudes, skills and knowledge required of students at each level of complexity; as the Chamber Ensemble becomes increasingly more challenging, within each level of the course, it requires evidence of a more comprehensive understanding.

Where a specific learner outcome spans all levels, students are expected to show an increased level of sophistication and refinement of skills in demonstrating the outcome. Overall, general and specific outcomes can be achieved and assessed concurrently rather than sequentially.

Assessment practices for this course should invite student participation in articulating learning targets and setting criteria for success, in providing evidence of understanding and in developing appropriate grading practices. Assessment and grading practices should also reflect the context of particular student, school and classroom learning needs.

Teachers will set specific criteria and grading practices, with students, as they assess student learning based on the learning outcomes from the course. These criteria form the basis for assessing, grading and reporting student progress. Communicating student progress is an ongoing conversation between the teacher, the student and the parent, throughout the course, with the goal of improving student learning.

The validity of assessment will be enhanced if evidence of student achievement, related to the general and specific outcomes, is gathered over time, and through communication with students as they build understanding, revise misunderstandings and refine approaches to learning. Careful observation of students as they engage in learning tasks and critical examination of the work they produce allows teachers to build out a multi-dimensional picture of student learning.

Valid grading reflects a student's achievement towards the learning outcomes. The reporting of behavior, effort, attendance, neatness, group contribution, initiative etc. is reported separately (Webber, Aitken, Lupart, & Scott, 2009, Guskey, 2006, Reeves, 2004).

To be credible and defensible, assessment information that is used in grading a body of evidence, samples student performance, and is related to specified outcomes, based on professional judgment rather than being based on a calculated mean (average).

Assessment and grading practices should take into consideration the helical nature of learning - the recursive and increasingly complex skills and knowledge required of students as they demonstrate what they know and can do in relation to each of the specific and general outcomes. As the complexity of learning outcomes increases within each level of the course (15-25-25), evidence of a more comprehensive understanding is required.

Where a specific learner outcome spans all levels (15-25-35), students are expected to show an increasing level of sophistication and refinement of skills in demonstrating the outcome. Overall, general and specific outcomes can be achieved and assessed concurrently rather than sequentially.

Teachers should adhere to the following assessment standards when determining appropriate assessment and grading practices for this Locally Developed Course.

Assessment practices should reflect the following principles:

- Assessment of student performance is explicitly tied to the learning outcomes of the course
- Students are involved in understanding and articulating learning targets and criteria of success
- Students have opportunities to receive feedback in non-graded and formative learning activities and assignments before submitting assignments or engaging in activities for summative evaluation
- Assessments are purposefully designed in ways that motivate and challenge students, and are respectful of student diversity
- Students are provided choice in how they demonstrate learning
- Assessment data is gathered from a broad range of assessment activities and includes information from student work products and performances, from teacher observations of student learning processes, and from student reflections/student-provided evidence of success
- Assigned grades emphasize the most recent and most consistent evidence of student learning
- Assessment of Citizenship, Personal Development and Character is considered within all learning programs as included within the Calgary Board of Education Board of Trustees' Governance Policies.

## References

Guskey, T. R. (May, 2006). Making high school grades meaningful. Phi Delta Kappa International,

87(9), pp. 670-675. Retrieved from <http://www.jstor.org/stable/20442125>

Reeves, D.B. (Dec 2004). The case against zeros. Phi Delta Kappan 86 (4). Retrieved from

<http://schools.esu13.org/bannercounty/Documents/caseagainstzero.pdf>

Webber, C.F., Aitken, N. Lupart, J. & Scott, S. (2009). The Alberta student assessment study final

report. Edmonton, Canada:

## **Course Evaluation and Monitoring**

The Associate Superintendent Learning Services, in collaboration with the school Principal, will evaluate and monitor these courses to ensure that all requirements (by Alberta Education, by the developing school board, and by Chinook's Edge) are met. The school Principal will supervise course implementation at the school level.

Course prerequisites, copyright privileges, and conditions listed by the developing school board will be strictly adhered to.

## **Appendix I**

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