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Engaging in Reading: **Sorting Ideas Using a Concept Map**

MUSIC AMU20 Grade 10 (Composers in Music History)

A *concept map* is a way to visually organize your understanding of information. There are many types of concept maps. Some are hierarchical in nature, beginning with the subject or topic at the top or side of the page, and then branching into subtopics and details, while others are more random. In this activity, a *Timeline* will be used to map the information in a short article on Western music history.

Purpose

- Record ideas during reading.
- See the relationships among ideas, and distinguish between main ideas and supporting details.
- Situate composers in a historic continuum.

Payoff

Students will:

- remember important details from the text.
- organize information in a memorable and accessible way to help with studying.
- demonstrate knowledge of important composers in their historical context.

Tips and Resources

- Brain-based research shows that visual organizers, such as concept maps, can be highly effective in helping students who struggle with reading and writing.
- Concept maps generally do not use colour or pictures. They are meant to show the connections between ideas and the hierarchy of those ideas.
- Spend time deconstructing the concept map and pointing out the connections between the various sections and ideas.
- To help students get started with concept mapping, see Student Resource, *Concept Map – Timeline Template* and the Teacher Resource, *Completed Timeline Template*.
- The *Timeline Template* can be used to organize the information in the sample reading included in the Teacher/Student Resource, *A Too Brief History of Western Music*. As in many readings, the information is not presented in an entirely chronological manner. In addition, students will need to “read between the lines” to find some of the information required for the timeline.
- There are many other forms of timelines and other concept maps that may be of use in dealing with informational text. See *Think Literacy: Reading Strategies, Sorting Ideas using a Concept Map*.
- *Music History Information*:
 - <http://www.naxos.com/NewDesign/fintro.files/bintro.files/intro.htm>
 - <http://www.artsalive.ca/en/mus/musicresources/>
 - <http://www.hypermusic.ca/>
 - http://www.classicalworks.com/his_pages/timeline.html

Further Support

- This activity is part of a collection of literacy-based activities on the subject of composers and their influence. See *MUSIC AMU20 Grade 10 activities, Writing and Oral*.
- The provincially licensed software **SMART Ideas (OSAPAC)** includes a broad range of graphic organizers for student use, including templates for reading and writing tasks.
- *BEYOND MONET - The Artful Science of Instructional Integration* by Barrie Bennett / Carol Rolheiser
<http://www.beyondmonet.ca>



Engaging in Reading: Sorting Ideas Using a Concept Map

MUSIC AMU20 Grade 10 (Composers in Music History)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Prepare an overhead/digital projection of the first two paragraphs of the reading for this topic (Teacher/Student Resource, <i>A Too Brief History of Western Music</i>) and the student Resource (<i>Concept Map – Timeline Template</i>). • Read the sample text aloud to the class, asking them to listen for and note the ideas that stand out in their minds or are of greatest interest. • Using the Think, Pair, Share strategy, engage students in discussion about the ideas that captured their interest. • Show the overhead Student Resource, <i>Concept Map – Timeline Template</i>. • Ask students to suggest words/ideas from the first two paragraphs of the reading to complete the first part of the Timeline Template (see Teacher Resource, <i>Completed Timeline Template</i>). • Copy for student use the Student Resource, <i>Concept Map – Timeline Template</i>. • <i>Option:</i> Complete Timeline in computer lab using SMART Ideas. 	<ul style="list-style-type: none"> • Listen and record ideas of greatest interest as the teacher reads the text. • Contribute ideas and suggestions to the class discussion as the Timeline is filled in.
<p>During</p> <ul style="list-style-type: none"> • Assign and distribute reading: Teacher/Student Resource, <i>A Too Brief History of Western Music</i>. • Distribute Student Resource, <i>Concept Map – Timeline Template</i>. • Encourage use of a highlighter while reading. • Have students complete the required information on the timeline using the information from the reading. • <i>Option:</i> Challenge students to create their own concept map/timeline – based on the overall topic, sub-topics, and details. 	<ul style="list-style-type: none"> • Read the text and use highlighter to identify topics, sub-topics, and details (e.g., eras and characteristics, dates, composers). • Complete the concept map/timeline. • <i>Option:</i> Design an effective concept map/timeline of their own.
<p>After</p> <ul style="list-style-type: none"> • Put students in pairs to share and compare their timeline/concept maps. • Ask students to discuss and reach consensus on the main ideas and details. • Encourage students to use this strategy whenever they read complicated texts. • Use this timeline as a resource in further study of music history, and to prepare for tests. 	<ul style="list-style-type: none"> • Compare and discuss differences between their concept maps. • Reach consensus on the topics, sub topics, and details. (eras and characteristics, dates, composers). • Keep the completed timeline for a resource and study aid.

Notes

Engaging in Reading: Sorting Ideas Using a Concept Map

MUSIC AMU20 Grade 10 (Composers in Music History)

A Far Too Brief History of Western Music

Music has probably been around as long as people have walked the earth. In the earliest recorded histories, and far back into archeological records, there is evidence of music being used around the globe in celebration, ceremony, and self-expression. Virtually every culture can boast a long, rich and important musical tradition. Unfortunately, to consider the history of music from such a broad perspective would be far too great a study for this short article. For the purpose of this activity, we will concentrate on what has come to be referred to as “Western”, or European-based, music. Western music traces its routes to Sumeria, around six to seven thousand years ago, and to classical Greece (1000 – 300 BCE). In this overview, we will concentrate on the more recent history; well, at least relatively recent, looking at the last five centuries or so. We will look at some of the most important eras, in both history and music.

The oldest period we will look at is the **Renaissance**, which began about six-hundred years ago and continued for two-hundred years. Renaissance means “re-birth;” it was called this because in these years after the “Dark Ages”, artists, musicians and scientists were re-discovering some of the artistic and scientific concepts of Classical Greece and Rome. This is the period when ideas of harmony (use of chords) and polyphony (two or more melodic lines being played at the same time) were solidified. In addition, over this period musicians started to move away from basing their work on “modal” scales and harmonies, and towards using the major and minor scales we know today. Advances were also made in the way music was written down, leaving behind the tradition of learning pieces by ear, and developing the notes and staves we recognize today. Choral music was by far the most important form of musical expression, though organ music, orchestras, and other instrumental ensembles were growing in significance. Some of the most famous composers of this time period were Guillaume Dufay, (1397-1474), William Byrd (1540-1623), Giovanni Palestrina (1526-1594), and, Giovanni Gabrieli (1553/1556-1612). Other notable people working in the arts in this time period include playwright William Shakespeare and artist Leonardo da Vinci.

The Renaissance period was followed by the **Baroque** era, beginning around 1600. Gradually, over the 150 years that this period spans, the old modal scales were almost completely replaced by major and minor scales. J. S. Bach (1685-1750), composer of choral, orchestral, and keyboard works, is seen as one of the chief architects behind this shift. The intricate textures and melodies that typify the music of these years are heard in his many works, including a collection called *The Well-Tempered Clavier*. These years also witnessed the beginning of a shift away from choral compositions towards instrumental works. Other than Bach, notable Baroque composers were G. F. Händel, (1685-1759) and Antonio Vivaldi (1678-1741).

Continued on page 5...

Teacher/Student Resource

Engaging in Reading: *Sorting Ideas Using a Concept Map*

MUSIC AMU20 Grade 10 (Composers in Music History)

Continued from page 4

Following the Baroque period was the **Classical** period, and it lasted until around 1825. This era has had such a dominant influence on the music of the Western world that many people tend to call any music with an orchestral sound and a lot of strings “classical”. In fact, it refers to a rather brief period of seventy-five or eighty years which developed and solidified many of the forms of music introduced in the Baroque period, and which saw the introduction of the form that would dominate music for the next two-hundred years: sonata form. The influence of the sonata is clear in related forms, such as the concerto and symphony, as well as in small ensemble works for trios and quartets. Musical form, along with an almost mathematical precision in terms of melody and harmony, were very important to the composers of this time period. Early classical composers included C.F.E. Bach, son of J.S., (1714-1788) and Christoph von Gluck, (1714-1787), while later came the far more celebrated Joseph Haydn, (1732-1809) and Wolfgang Mozart (1756-1791).

The **Romantic** era followed the Classical, starting around the third decade of the 19th Century. Perhaps the most famous composer in the world straddled these two eras; the work of Ludwig van Beethoven (1770-1827) was rooted in the formal structures of the Classical period, yet it contained a depth of passion, expression, and intensity that was quite out of keeping with the classical mind-set. The Romantic era in art, literature, and music, stretched and often broke the strict boundaries of classical form in favour of emotional expression and harmonic and melodic freedom. A vast range of composers from throughout Europe wrote music to express their deepest feelings, often using the notes to tell a musical story. This “music-with-a-message” came to be called “program” music, in contrast with the principally melodic “absolute” music of the Baroque and Classical periods. There are a great many important Romantic composers, but a few familiar names include Robert Schumann, (1810-1856) Pyotr Tchaikovsky (1840-1893), Giuseppe Verdi (1813-1901) Richard Wagner (1813-1883), and Frédéric Chopin (1810-1849).

The Romantic era continued into the early years of the 20th century. In general, most historians agree that the period ended around the time of the “Great War” (World War I, 1914 - 1919). The “**Modern**” era that followed, and that continues to the present day, can hardly be called a musical period at all, since there are so many different forms and styles developing at the same time. Some of it sounds quite similar to the music of past ages, such as the work of Aaron Copland (1900-1990) and Sergei Prokofiev (1891-1953). Other composers, reflecting the abstract art of the period, have experimented with composition which is barely recognizable as music the way people had come to expect it. Musicians like Arnold Schönberg (1874-1951), R. Murray Schafer (1933-) and John Cage (1912-1992) are just a few examples of this latter type.

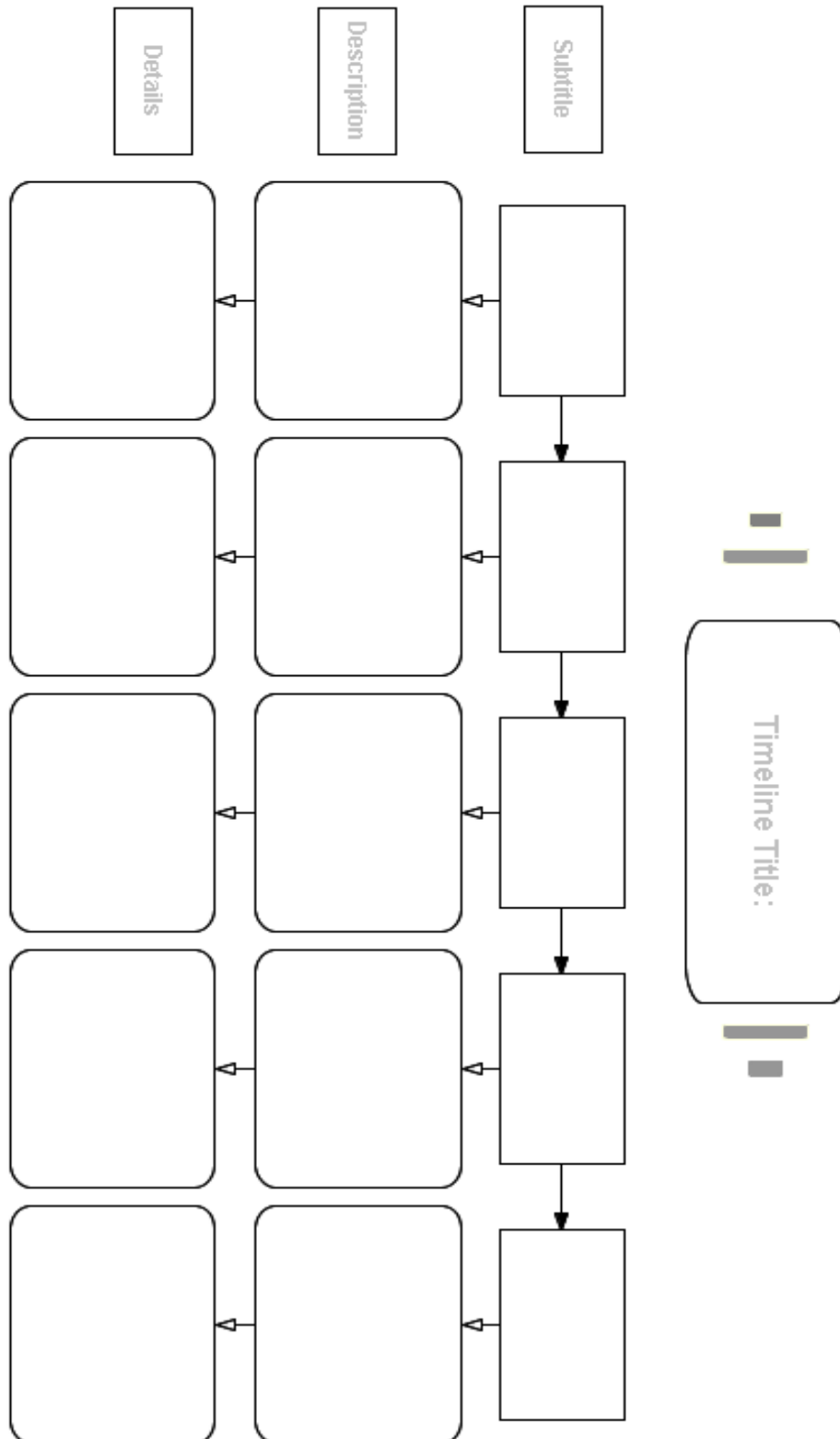
The history of Western Music is rich and varied, and to this day is reflected in both orchestral and popular music throughout much of the world.



Engaging in Reading: **Sorting Ideas Using a Concept Map**

MUSIC AMU20 Grade 10 (Composers in Music History)

Timeline Template

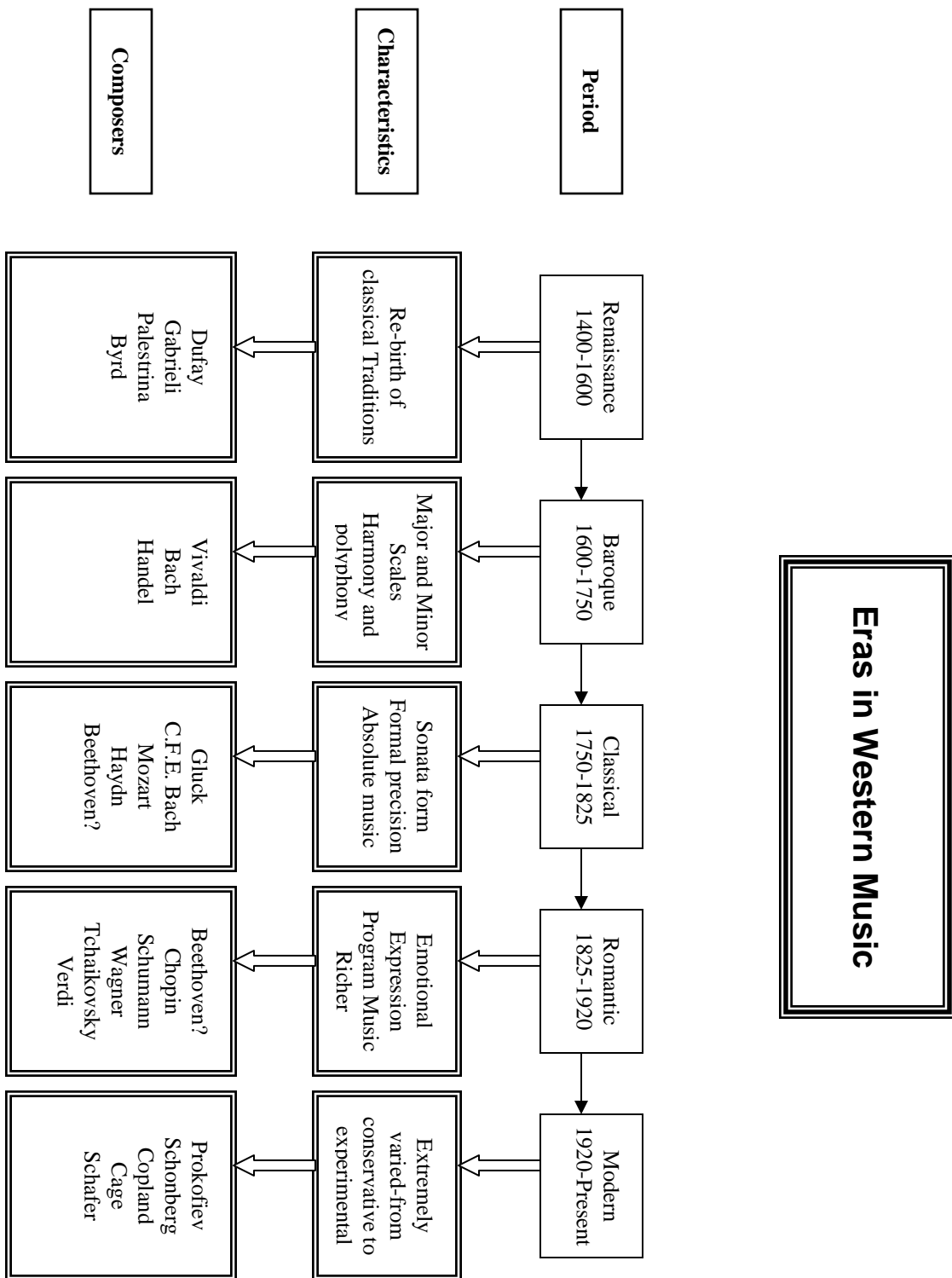




Teacher Resource

Engaging in Reading: Sorting Ideas Using a Concept Map
MUSIC AMU20 Grade 10 (Composers in Music History)

Completed Timeline: A Far Too Brief History of Western Music



Revising and Editing: Proofreading Without Partners

MUSIC AMU20 Grade 10 (Composers in Music History)

Students can build independence as writers when they develop strategies for proofreading their own work. Reading backwards one word at a time is a classic journalist's strategy for being able to see individual words and identify spelling errors. Reading backwards sentence by sentence will help students identify syntax and punctuation errors. Finally, reading from front to back slowly will help students read for meaning. In this example, we use a sample based on the life of a famous composer, which will lay the groundwork for further individual study of the lives of great musicians.

Purpose

- Help students find their own errors.
- Turn student writing into isolated ideas and sentences so that students recognize their own errors.
- Lay groundwork for further study of certain composers and their effect on the musical language of their period.

Payoff

Students will:

- check work before it is submitted for assessment.
- find mistakes without a partner.
- recognize the influence of certain composers on the evolution of musical form in preparation for further study.

Tips and Resources

- Reading backwards can be used as an answer-checking strategy on tests in any subject area.
- See the Teacher Resource, *Proofreading Without Partners: Music Example* and Student Resource, and *Proofreading Without Partners: Instructions for Reading Backwards*.
- In this application of the technique, students are asked to use the "reading backward" technique to proofread a paragraph they have researched and written on the life of a great composer.
- This paragraph may be used as a foundation for further activities, such as the *Small Group Discussion: Group Roles* application that follows.
- Websites for composer biographies:
 - <http://www.naxos.com/NewDesign/fintro.files/bintro.files/intro.htm>
 - <http://www.stevenestrella.com/composers/index.html>
 - <http://www.classical.net/music/mstrindx.html>
 - <http://www.classicalarchives.com/>

Further Support

- Consider practicing with short, two to three sentence answers before moving to paragraphs and then essays.
- Put students in pairs to read each other's work backwards, matching a stronger student with a struggling student or an ESL student.
- Encourage the consistent use of this strategy as both draft and final work is submitted for assessment.
- *BEYOND MONET - The Artful Science of Instructional Integration* by Barrie Bennett / Carol Rolheiser
<http://www.beyondmonet.ca>



Revising and Editing: Proofreading Without Partners

MUSIC AMU20 Grade 10 (Composers in Music History)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Explain to the students that “reading backwards” is a strategy used by many journalists to enable them to look at spelling and that reading backwards sentence by sentence helps them check punctuation in their work without getting too involved in the ideas. • Make an overhead of the top part of Teacher Resource, <i>Proofreading without Partners: Music Example</i>. • Display the overhead to the students. • Model the technique of reading backwards, using the sample and a “think-aloud.” (Cover the top part of the sample, and move the cover sheet up as the think-aloud continues from sentence to sentence). • Copy and Distribute Student Resource, <i>Proofreading without Partners: Instructions for Reading Backwards</i>. 	<ul style="list-style-type: none"> • Provide a sample of their own writing, double-spaced, without having used a spell-checker or grammar-checker. (In this application, this would be their draft of a paragraph based on the life of a famous composer, which will lay the groundwork for further individual study of the lives of great musicians). • Participate actively in the modeling of the “reading backwards” technique.
<p>During</p> <ul style="list-style-type: none"> • Make an overhead of Student Resource, <i>Proofreading without Partners: Instructions for Reading Backwards</i>. • Provide an overview of the directions on the overhead. • Have students practice the Reading Backwards technique on their own draft work. • Circulate through the room, checking student progress. 	<ul style="list-style-type: none"> • Attend to overview of Student Resource, <i>Proofreading without Partners: Instructions for Reading Backwards</i>. • Read the last sentence of own writing from start to finish, noting any errors. • Read the second-last sentence from start to finish, and note any errors. • Continue until they have reached the first sentence. • Read from the beginning of the work to the end, checking for meaning and any overlooked errors.
<p>After</p> <ul style="list-style-type: none"> • Engage students in a whole-class discussion about some of the most common errors or problem areas they discovered. • List the most common problem areas or errors on the board or an overhead, adding a checkmark for each student reporting each particular problem or error. • Teach/review correction strategy based on one of the most common problem areas (e.g., common uses of the comma, approaches for spelling or usage errors, or how to use a variety of sentence structures). • Remind students of the assignment expectations as they begin to re-draft their piece of writing for final submission. 	<ul style="list-style-type: none"> • Contribute problem areas to the whole-class discussion. • Make corrections as needed to own draft, and double-check with assignment expectations. • Complete final draft of assignment.

Notes



Revising and Editing: **Proofreading Without Partners**

MUSIC AMU20 Grade 10 (Composers in Music History)

Proofreading Without Partners

Instructions for Reading Backwards

Unless directed otherwise, work quietly to proofread your own work. Follow these instructions:

1. To proof for spelling...

- begin with the last word of your draft.
- read backwards word by word, checking each for correct spelling.

2. To proof for sentence structure, punctuation, grammar and phrasing...

- begin with the last sentence of your draft and read that sentence from start to finish to find any errors.
- read the second-last sentence from start to finish and note any errors.
- continue reading each sentence until you have reached the beginning of your piece of writing.

3. To proof for overall tone and meaning...

- read from the beginning to the end, checking for meaning and flow.

4. Correct your errors.

- Ask another student or the teacher for help if you have a problem you can't solve yourself.



Revising and Editing: Proofreading Without Partners

MUSIC AMU20 Grade 10 (Composers in Music History)

Proofreading Without Partners: Music Example**Draft:**

Although he lived over 300 years ago J S Bach remains 1 of our most influentiel composers. he lived at a time when the protestant church was just begining as a church organist and choir director one of his responsabilities was to have knew music too perform at every religious event. He wrote copied conducted and played the organ for all of his preformances. Arrangements of his hymns are still sang today Bach redesigned the piano keyboard so its more like the 1 we use to this day. He was also a famous teacher who composed music such as “the well Tempered Clavier so that his student’s could learn excersises in all major and miner keys Bach was a very humble men who would have been surprized that his music is still admired today

Corrected:

Although he lived over 300 years ago, J. S. Bach remains one of our most influential composers. He lived at a time when the protestant church was just beginning. As a church organist and choir director, one of his responsibilities was to have new music to perform at every religious event. He wrote, copied, conducted and played the organ for all of his performances. Arrangements of his hymns are still sung today. Bach redesigned the piano keyboard so it’s more like the one we use to this day. He was also a famous teacher who composed music such as “The Well -Tempered Clavier” so that his students could learn exercises in all major and minor keys. Bach was a very humble man who would have been surprised that his music is still admired today.

Small Group Discussion: Group Roles

MUSIC AMU20 Grade 10 (Composers in Music History)

Students are divided into groups of a certain size – (in this application, six members). Each student is assigned a specific role and responsibility to carry out during the small-group discussion. In this musical application of the strategy, students will broaden their understanding of the effect that individual composers have on the course of music history.

Purpose

- Encourage active participation by all group members.
- Foster awareness of the various tasks necessary in small-group discussion.
- Make students comfortable in a variety of roles in a discussion group.
- Broaden and apply the further study of certain composers and their effect on the musical language of their period.

Payoff

Students will:

- analyse the influence of certain composers on the musical language of their period.
- all speak in small groups.
- have specific roles to fulfill, clearly defining their role in the small group.
- receive positive feedback that is built into the process.
- participate actively in their learning.
- use and extend the knowledge they have about influential composers.

Tips and Resources

- It is important to vary the composition of small groups, allowing students the opportunity to work with many classmates of various abilities, interests, backgrounds, home languages, and other characteristics. While this application includes six roles, others might include more or less.
- Time the exercise to keep students focused on the task.
- Since research is involved, be sure to involve all students in the process, regardless of their role. This activity provides an excellent way for students to share research and come to a consensus about important information.
- For role ideas, see Student/Teacher Resource, *Sample Role Cards*.
- To encourage students to reflect on their learning, use Student Resource, *Small-group Discussion Reflection Sheet*.
- For a sample curriculum activity that this strategy will work with, see Teacher Resource, *Small Group Presentation Guide*.

Further Support

- Although it's important to vary the composition of groups, it is also important to consider the particular needs of struggling students.
- *In the Key of Oscar*: Video Biography of Oscar Peterson by S. Sweeney.
- *Life & Times of Oscar Peterson*: www.cbc.on.ca
- Duke Ellington: <http://www.users.globalnet.co.uk/~mcgoni/ella/dukebio.html>
- <http://www.classical.net/music/mstrindx.html>
- <http://www.classicalarchives.com/>



Small Group Discussion: Group Roles

MUSIC AMU20 Grade 10 (Composers in Music History)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Prepare role cards for each student. See Student Resource, Sample Role Cards, Music. • Give the students the topic for discussion (see Student/Teacher Resource, <i>Small Group Presentation Guide</i>). • Alternately, you might have them choose a composer that they have already been studying, either as a class or independently, discussing their influence on the music of his/her time. (e.g., the life and influence of Duke Ellington, the role of Bach in solidifying importance of the major and minor scales). 	<ul style="list-style-type: none"> • Understand the question/task: How can one composer have an effect on music and society beyond the scope of his own compositions? • Review or become familiar with the topic for discussion (e.g., the life and influence of Duke Ellington, the role of Bach in solidifying importance of the major and minor scales).
<p>During</p> <ul style="list-style-type: none"> • Divide the class into groups. • Assign group roles using role cards. • Present the parameters of the task (e.g., prepare a presentation on how Duke Ellington influenced Jazz Music). • Explain time limits and keep track of time. • Circulate around the room, ensuring that all students are fulfilling their roles. • Comment constructively on the group process. 	<ul style="list-style-type: none"> • Understand the question/task. • Understand their roles and responsibilities. • Fulfill the roles to the best of their abilities. • Use active listening skills. • Act positively and encourage other group members. • Participate fully in the discussion. • Adhere to the time limits set by the teacher.
<p>After</p> <ul style="list-style-type: none"> • Have each group present its findings on the selected composer(s). • Debrief the whole class, asking students to comment on the success/benefits of the exercise. • Plan to repeat this activity, allowing students to try each of the other roles. • Ask students to individually complete an evaluation of the discussion. See student resource, <i>Small-group Discussion Reflection Sheet</i>. 	<ul style="list-style-type: none"> • Present their findings as a group, based on their given roles. • Discuss the successes and benefits of using structures/rules in small groups. • Complete the <i>Small-group Discussion Reflection Sheet</i>.

Notes



Small Group Discussion: Group Roles

MUSIC AMU20 Grade 10 (Composers in Music History)

Sample Group Role Cards: Music

D.J.: Runs all audio equipment and is key in the selection of music to aid in presentation to the class.

Note-maker: Clarifies and records the ideas generated by the group.

Reporter: Reports the group's findings to the whole class, with the support of other group members.

Visual Expert: Gathers and uses visuals for the group presentation to the class.

Director: Defines the task, keeps the group on task, suggests new ways of looking at things, keeps track of time, and encourages participation.

Equipment Manager: Gathers equipment/materials the group will need and collects and returns materials following the activity.

Director:

- This is what I think we should look at.
- Does everyone understand what we're doing?
- Have you thought about this in another way?
- We're getting off topic; let's get back to the task.
- We have _____ minutes left.

D.J.:

- Are there suggestions for appropriate musical example(s) for our report to our class?
- When would we like to have the musical interlude?
- Have I located all required equipment for our report to the class? (e.g., CD player, DVD & TV).
- Do I know how to use all required equipment for our presentation?

Reporter:

- Let's review the note-maker's notes.
- Does anyone have anything to add before I report to the class?
- Does anyone have any suggestions on how to report to the class?
- Do I have all my required notes for the report to the class?

Note-maker:

- Would you repeat that so I could write it all down?
- What do you mean by that?
- Let me read to you what I've written so far.

Equipment Manager:

- Here are the materials we'll need.
- Let me know if we need anything else.
- Now that we're finished, let me gather the materials.

Visual Expert:

- Does anyone have any suggestions for visuals for our report?
- Would some people like to assist?
- Do we need a projector?



Student Resource

Small Group Discussion: Group Roles

MUSIC AMU20 Grade 10 (Composers in Music History)

Small Group Presentation Guide

As a group, choose a composer, and research the influence of the composer on the music of his/her time. Include information on the composer's life and influences, his works, and his influence on music. The group will present its findings, using appropriate audio-visuals.

Group Members:

Name of Composer:

Dates of Composer's Life:

Musical Period:

Style/Form of Music:

Brief background of composer:

Musical Influences:

Unique characteristics of his/her music:

Function of music in society:

How did your composer influence the music of his/her time?

Name of sample piece chosen:

Name of performer(s) of piece:

Other interesting information that your group wishes to include in the presentation:

Engaging in Reading: Most Important/Least Important & PMI

MUSIC AMU30 Grade 11 (Music Industry and Copyright)

Determining important ideas and information in text is central to making sense of reading and moving toward insight (Stephanie Harvey and Anne Goudvis, 2000). This activity will help students deal with informational text, by helping them to extract meaning and to prioritize information. The activity will also address expectations for this course related to the music industry and copyright.

Purpose

- Find the main idea(s) in text by distinguishing between the most important and least important information.
- Identify requirements for careers in music and in fields related to music that particularly interest them, through an analysis of various career possibilities.

Payoff

Students will

- become familiar with the text and make judgments about the content.
- work collaboratively with a partner—using reading, note taking, and oral strategies—to make sense of the text.
- use organizational tools and strategies to prioritize information.
- become familiar with the range of careers related to the music industry.

Tips and Resources

- Determining the main idea(s) in a text is not always a clear, straightforward process. Some or all of the following strategies can help the students:
 - activate prior knowledge to help students connect to the information in the text.
 - note the type of text and its typical audience and purpose (e.g., to persuade, to explain, to illustrate).
 - set a clear purpose for the text so that students have common ground for finding the main idea.
- Main ideas are often found in the first or last sentence in a paragraph, or first and last paragraph in a chapter.
- See Teacher Resource, *Most/Least Important Ideas and Information—Music Example*.
- See Teacher Resource, *Plus/Minus/Interesting—Music Example*.
- As an alternative approach, consider using the *Graffiti* strategy as outlined in *Think Literacy: Cross Curricular Approaches*, page 67.

Further Support

- The provincially licensed software **SMART Ideas (OSAPAC)** includes a broad range of graphic organizers for student use, including templates for reading and writing tasks.
- The theme of this activity, Music Industry and Copyright, is continued in the reading and writing activities that follow.
- On days following the introduction of this strategy, review the concepts orally. Return to the “T Chart” or “PMI” page regularly to solidify learning when dealing with informational text.
- *Listen Up! 2*, free video from the Canadian Recording Industry Association (www.cria.ca)
- Websites with readings related to careers in the Music Industry:
 - http://www.ascap.com/jam/read_about/careers.cfm
 - <http://www.menc.org/information/infoserv/Dictionary.html>
 - <http://www.menc.org/information/infoserv/Dictionary.html>



Engaging in Reading: Most Important/Least Important & PMI
MUSIC AMU30 Grade 11 (Music Industry and Copyright)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Select a passage related to careers in music. Several are available online from reputable sources; see <i>Tips and Resources</i>. • With students, set a clear purpose for reading the passage: “We will be investigating the wide range of career possibilities related to music. After finding information from written sources, each of you will produce a poster on a career of your choice.” • Allow time to read the passage; read the passage aloud to students, asking them to think about the most important and least important ideas. • Draw a “T Chart” or a “PMI Chart” on the board (see Teacher Resources). 	<ul style="list-style-type: none"> • Consider what they already know about jobs related to music. • Read the passage silently. • Listen to the passage being read, while thinking about choices for most important and least important details.
<p>During</p> <ul style="list-style-type: none"> • Model the use of the “T Chart”, selecting one or two details from the reading that would fall under the “Most Important” column, and one or two for the “Least Important” column. • Ask students to make judgments about the least and most important ideas, sorting them with the “T Chart”. • When columns have been sorted, ask students for suggestions for the “Key Idea”. <p style="text-align: center;">Or</p> <ul style="list-style-type: none"> • Model the use of the “PMI Chart”, selecting one or two details from the reading that would fall under the “Plus” column, and one or two for the “Minus” column, and one or two for the “Interesting” column. • Ask student to make judgments about the ideas in the reading, sorting them with the “PMI Chart”. 	<ul style="list-style-type: none"> • Participate in class discussion of most important/least important details from the reading. • Record most important/least important details on a “T Chart” in their notebook. <p style="text-align: center;">Or</p> <ul style="list-style-type: none"> • Record Plus, Minus, and Interesting details in a “PMI Chart” in their notebook. • Consider what music-related career they would like to know more about.
<p>After</p> <ul style="list-style-type: none"> • Assign/have students choose a career to research individually in greater depth. • Provide direction for resources (websites listed in Further Support). • Instruct students to use a “T Chart” or “PMI Chart” to sort information from their readings. • Have students display their information in a poster highlighting the most important aspects of the music industry career they have studied. 	<ul style="list-style-type: none"> • Choose a music industry career to research. • Find at least two sources of information about the career. • Use a “T Chart” or “PMI Chart” to sort the information in the readings. • Use the information recorded on the chart to create a poster highlighting the most important aspects of a music industry career.

Notes



Engaging in Reading: Most Important/Least Important & PMI

MUSIC AMU30 Grade 11 (Music Industry and Copyright)

Most/Least Important Ideas and Information

Read the text assigned by the teacher, and record the most important and least important ideas and information. When you have finished recording, go to the bottom section of the chart and write what you believe to be the key idea from the whole text.

Title of Textbook, Chapter, or article : _____

Source : _____

Pages : _____ Purpose of Reading : _____

Most Important Ideas and Information	Least Important Ideas and Information

Key idea from this passage:



Teacher Resource

Engaging in Reading: Most Important/Least Important & PMI
MUSIC AMU30 Grade 11 (Music Industry and Copyright)

Most/Least Important Ideas and Information

Read the text assigned by the teacher, and record the most important and least important ideas and information. When you have finished recording, go to the bottom section of the chart and write what you believe to be the key idea from the whole text.

Title of Textbook, Chapter, or article : Careers in the Music Business

Source : ttp://www.ascap.com/jam/read_about/careers.cfm

Pages : 3 Purpose of Reading : Complete Career Poster

Most Important Ideas and Information	Least Important Ideas and Information
<ul style="list-style-type: none"> • <i>Music industry is worth billions of dollars.</i> • <i>Many people in the industry start out singing or playing.</i> • <i>Many industry jobs utilize a background in music.</i> • <i>A&R = Artist and repertoire—finding and signing new talent--- they need “good ears”.</i> • <i>Artist Management—The “Manager”—Handles business and financial affairs for the artist, making 15 – 20% of what the artist takes in.</i> • <i>Publisher—several jobs, including looking after copyright, licensing, sheet music, etc.</i> • <i>Record Producer—makes musical decisions regarding recorded music-- Different from film producers, who handle financial backing.</i> 	<ul style="list-style-type: none"> • <i>Some people’s best talents are not musical.</i> • <i>A&R is nicknamed “Airplanes and Restaurants” since they travel a lot.</i> • <i>Everything is negotiable. Must be a tough negotiator.</i> • <i>Does some promotion, keeps track of use of artist’s work in many areas.</i> • <i>Equal parts musical and psychological.</i>
<p>Key idea from this passage: <i>There are a wide range of careers in the music industry, many of which benefit from education or experience in music.</i></p>	



Engaging in Reading: Most Important/Least Important & PMI
MUSIC AMU30 Grade 11 (Music Industry and Copyright)

PMI Chart (Plus—Minus—Interesting)

Read the text assigned by the teacher, and record the most positive information and ideas in the left (Plus +) column, ideas and information that may be a problem or challenge in the right hand (Minus -) column, and ideas and information that are just interesting in the bottom section (Interesting) of the table.

Title of Textbook, Chapter, or article : _____

Source : _____

Pages : _____ Purpose of Reading : _____

PLUS +	MINUS -
INTERESTING !	



Teacher Resource

Engaging in Reading: Most Important/Least Important & PMI
MUSIC AMU30 Grade 11 (Music Industry and Copyright)

PMI Chart (Plus—Minus—Interesting)

Read the text assigned by the teacher, and record the most positive information and ideas in the left (Plus +) column, ideas and information that may be a problem or challenge in the right hand (Minus -) column, and ideas and information that are just interesting in the bottom section (Interesting) of the table.

Title of Textbook, Chapter, or article : Careers in the Music Business

Source : http://www.ascap.com/jam/read_about/careers.cfm

Pages : 3 Purpose of Reading : Complete Career Poster

PLUS +	MINUS -
<ul style="list-style-type: none"> • <i>Many people in the industry start out singing or playing.</i> • <i>Many industry jobs utilize background in music.</i> • <i>A&R = Artist and repertoire—finding and signing new talent--- they need “good ears”.</i> • <i>Artist Management—The “Manager”—handles business and financial affairs for the artist.</i> • <i>Publisher—several jobs, including looking after copyright, licensing, sheet music, etc..</i> • <i>Record Producer—makes musical decisions regarding recorded music.</i> 	<ul style="list-style-type: none"> • <i>Some people’s best talents are not musical.</i> • <i>A&R is nicknamed “Airplanes and Restaurants” since they travel a lot.</i> • <i>The manager keeps 15 – 20% of what the artist takes in.</i> • <i>Must keep track of all the international use of songs... boring?</i> • <i>Producer makes musical decisions instead of the artist.</i>
INTERESTING !	
<ul style="list-style-type: none"> • <i>Music industry is worth billions of dollars.</i> • <i>Many people in the industry start out singing or playing.</i> • <i>In management, everything is negotiable; must be a tough negotiator.</i> <ul style="list-style-type: none"> • <i>Producer needs equal parts musical and psychological skill.</i> • <i>Record Producers are different from film producers, who handle financial backing.</i> 	

Generating Ideas: Rapid Writing

MUSIC AMU30 Grade 11 (Music Industry and Copyright)

When students engage in rapid writing at the beginning of a writing assignment, they access their prior knowledge, engage with content, review and reflect, and begin to set direction for writing letters, essays, and other subject-based assignments. This activity will have students consider issues surrounding copyright in music, including ownership, royalties, and the ethics of music downloading and file sharing.

Purpose

- Help students to start writing, and ultimately to produce more writing.
- Encourage fluency in generating ideas for writing on any topic, in any subject area; the particular emphasis of this activity will encourage fluency in music-related writing.
- Help students begin to organize ideas for writing.
- Encourage students to understand the legal and copyright issues surrounding the creations, interpretation, and recording of music.

Payoff

Students will:

- rapidly generate fresh ideas about topics in any subject area.
- write down ideas without self-editing.
- generate raw material for more polished written or oral work.
- complete writing activities on time, overcome writer's block, and improve test-taking skills.
- consider the economic, societal, legal, and ethical issues surrounding copyright in music.

Tips and Resources

- This strategy may be used in a number of ways (e.g., pre-writing, brainstorming for a specific question, or writing for reflection, learning log, work journal). In this case, the strategy is intended to be used as preparation for the *Think Literacy, Music Oral* activity that follows: *Four Corner Debate*.
- This strategy may also be used as a pre-reading strategy, particularly to examine prior knowledge.
- Use this strategy often (e.g., to review what students remember about classroom work, select a topic for discussion, develop an opinion).
- Students can also apply this strategy when writing tests or exams, or whenever experiencing a "block" in their writing.
- See Teacher/Student resources *Tips for Rapid Writing* and *Rapid Writing Questions: Copyright and Music*.
- Websites dealing with copyright and music:
 - <http://www.socan.ca>
 - <http://www.cria.ca>
 - <http://www.keepmusiccoming.com>
 - http://www.cbc.ca/news/background/internet/downloading_music.html

Further Support

- Write the topic and guiding questions on the board. Instead of responding to student questions orally, point at the appropriate topic/question on the board. This emphasizes the visual aspect of this writing task.
- The main focus of this particular exercise is to have students produce a reasonable volume of work, without pausing to review, reflect, or edit. Students may work in point form, or using various graphic organizers appropriate to the topic.
- This activity may be completed in a computer room using word processors.
- Post topic related vocabulary as an aid for struggling students; consider using a *word wall* (see *Think Literacy Reading Strategies*).



Generating Ideas: Rapid Writing

MUSIC AMU30 Grade 11 (Music Industry and Copyright)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Introduce the topic of copyright and the music industry. Encourage a brief, general discussion of some of the issues. • Refer to the <i>Guiding Questions</i> in the Teacher Resource. Before class, write guiding questions on the board or overhead. Cover until writing time begins. • Explain to the students that they will be doing a “rapid writing” exercise based on music copyright issues. • Explain that the purpose of rapid writing is to allow students to record what they know about the topic without worrying about repetition, spelling, grammar, correction, reflection, or any errors. • Hand out and review Teacher/Student resource, <i>Tips for Rapid Writing</i>. • Establish a purpose for the writing: completing notes for upcoming “Four Corner Debate” (see following activity). 	<ul style="list-style-type: none"> • Participate in discussion of copyright. Offer personal experiences and opinions. • Actively listen to the explanation of the “hows and whys” of rapid writing. • Refer to the Teacher/Student Resource, <i>Tips for Rapid Writing</i>.
<p>During</p> <ul style="list-style-type: none"> • Review <i>Rapid Writing</i> procedures. • Establish a time limit for the activity. • Give students signal to begin, and time student writing. • Respond to student questions or problems by non-verbal focus on the written cues on the board/overhead. • Give the signal for students to stop writing (provide a one-minute warning). 	<ul style="list-style-type: none"> • Prepare paper and writing instrument/word processor. • Focus on the guiding questions presented on the blackboard/overhead. • Write/type as quickly as possible, without stopping, or making corrections. • Stop on the signal.
<p>After</p> <ul style="list-style-type: none"> • Ask student to count the number of words they have written. • Ask who has written at least ___ words, continuing until only one or two hands remain. • <i>Note that the first questions focused on quantity, not content or quality.</i> • Discuss the topic, based on what the students have written. Encourage broad participation. • Organize student responses using the guiding questions as a structure. • Remind students that they will be debating this issue in a future class. • Option: Have students use their <i>Rapid Writing</i> notes to draft a letter to the editor of their local newspaper, or to their Member of Parliament, expressing their views on the topic. 	<ul style="list-style-type: none"> • Count and record the number of words. • Discuss the topic by reading aloud parts of what they have written. • Complete a letter to the editor of their local newspaper, or to their Member of Parliament, expressing their views on the topic using their <i>Rapid Writing</i> notes. • Reflect on the issues involved to prepare for the class “Four Corner Debate”.

Notes



Generating Ideas: **Rapid Writing**

MUSIC AMU30 Grade 11 (Music Industry and Copyright)

Tips for Rapid Writing

Write as fast as you can.

No corrections or erasing allowed.

Write until your teacher says « STOP » ; Do not stop before!

Don't lift your pen/pencil from the paper or remove your hands from the computer.

If you get stuck, jumpstart your brain by writing the topic title and extending it to a sentence.

When your teacher says « STOP, » count and record the number of words you have written.

Be prepared to discuss your topic : Use the writing you have done to start yourself off.



Teacher Resource

Generating Ideas: Rapid Writing

MUSIC AMU30 Grade 11 (Music Industry and Copyright)

Guiding Questions : Copyright

Do you buy CD's?

Do you download music from the internet?

Do you pay for the music you download?

Do you burn CD's that you borrow from other people?

Have you ever bought a pirated or burned CD?

Do record companies make too much profit?

List some careers in music that rely on the sales of music for their livelihood.

Is downloading music or copying a CD or DVD any different from shoplifting?

Can the rights of the musician and the rights of the consumer both be met?

Should there be penalties (fines, imprisonment) for people downloading music without paying?

Whole Class Discussions: Four Corners

MUSIC AMU30 Grade 11 (Music Industry and Copyright)

In this strategy, students individually consider an issue and move to an area in the room where they join others who share their ideas. The beauty of this strategy is that it is flexible and can be used for many topics, questions, and subject areas. In this application of the strategy, students will explore and express their views on issues surrounding copyright in Music.

Purpose

- Allow students to make personal decisions on various issues; encourage critical thinking.
- Encourage an exchange of ideas in small groups.
- Facilitate whole-class discussion of these ideas.
- Encourage consideration and sharing of supported opinions on copyright issues.

Payoff

Students will:

- make up their own minds on an issue.
- speak freely in a relaxed environment.
- think creatively and critically.
- use prior knowledge in establishing and expressing their point of view.

Tips and Resources

- Encourage students to make up their own mind concerning the issue.
- This can be an extension of previous studies on jobs in the music industry and copyright. See *Think Literacy Music: AMU 30 Reading and Writing strategies*.
- Encourage students to use graphic organizers (*most-important/least important, PMI*) and rapid writing notes to organize their thoughts.
- Possible variations:
 - Consider using more than four areas for response - even six responses can work well with various questions.
 - Try using only two responses for some issues; draw a line dividing the room and ask students to stand on one side of it, depending on their decision.
 - Vary the approach by creating a value line. Ask students to rank themselves by lining up in a single line of a continuum, from strongly agree to strongly disagree. This will make student exchanges a necessity so that students can discover exactly where they fit on the line.
- Internet Resources:
 - <http://www.socan.ca>
 - <http://www.cria.ca>
 - <http://www.keepmusiccoming.com/>
 - http://www.cbc.ca/news/background/internet/downloading_music.html

Further Support

- The teacher may need to encourage some students and promote equal responses in groups.
- The provincially licensed software **SMART Ideas (OSAPAC)** includes a broad range of graphic organizers for student use, including templates for reading and writing tasks.
- *BEYOND MONET - The Artful Science of Instructional Integration* by Barrie Bennett / Carol Rolheiser
<http://www.beyondmonet.ca>



Whole Class Discussions: Four Corners

MUSIC AMU30 Grade 11 (Music Industry and Copyright)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Create a statement or question, or series of questions, for students to ponder that has the potential for varying degrees of agreement or preference (See teacher resources: <i>The Question of Copyright</i>). • Organize the room into four areas (corners) and label with: strongly agree, agree, disagree or strongly disagree or with four other appropriate labels. • Give students ample opportunity to think about the question and take a stance. • Activate prior knowledge by reminding students about previous activities/experiences related to the issue. • Students need to be encouraged to make their own choices. A minute or two should be ample time; ensure that this time is spent quietly so that students make their own choices. 	<ul style="list-style-type: none"> • Fully understand the question posed. • Carefully ponder the question, making a personal decision as to the position they will take. • Use prior knowledge, including graphic organizers and/or rapid writing notes on the issue of copyright from previous classes.
<p>During</p> <ul style="list-style-type: none"> • Ask students to move to the corner that best represents their stance on the issue. • Direct students to get into groups of three (if possible) to discuss the reasons for their choice. In cases where the groups are not large enough, pairs may be formed. In cases where only one student is in a group, the teacher could act as the other member of the pair. 	<ul style="list-style-type: none"> • Move to the corner that best describes his/her personal views on the issue. • Engage in an exchange of ideas with other members of their corner group, remaining open and communicative. • Ensure that everyone is heard and that everyone in the group shares equally. • Prepare to speak to the class about the group's discussions, noting common reasons and differing opinions. Appoint a group spokesperson.
<p>After</p> <ul style="list-style-type: none"> • Call upon each group's spokesperson to share information gathered in small-group discussions with the whole class. • Repeat process for each question; ensure that a variety of students take on the role of spokesperson. • Conclude with a general class discussion (see Teacher Resource, <i>Post Four-Corner Copyright Questions</i>). 	<ul style="list-style-type: none"> • Spokesperson will highlight their group's main points with the class, pointing out commonalities and discrepancies. • Other group members contribute to the discussion with the class as needed. • Repeat process for each question.

Notes



Whole Class Discussions: Four Corners

MUSIC AMU30 Grade 11 (Music Industry and Copyright)

The Question of Copyright

Four Corner Debate Questions

1. Recording companies make WAY too much money. Since a blank CD only costs a few cents these days, they're really ripping us off.

4 Corners: Agree strongly/somewhat agree/somewhat disagree/disagree strongly

2. Two students are in a large CD store. One of the students takes a copy of the new *Flaming Purple Radish* CD and hides it in his or her jacket. The second student tells the first they should put it back, but the first shrugs it off, saying neither of them has the cash right now, and they're not even sure if they like this new group. Anyway, they'll buy their next CD if it's any good. They both leave the store. The student who took the CD should do jail time.

4 Corners: Agree strongly/somewhat agree/somewhat disagree/disagree strongly

3. A teenager borrows a CD of the new *Flaming Purple Radish* CD and burns a copy. She has never made a copy of someone else's CD, but since she just went to a *Radish* concert, and paid \$89.50 for her ticket, she feels she is justified in making a copy for herself.

4 Corners: Agree strongly/somewhat agree/somewhat disagree/disagree strongly

4. A person downloads a bootleg recording of a song from the new *Flaming Purple Radish* CD. They listen to it on their computer, load the song on their MP3 player, include it on a compilation CD for a friend, and leave it on their computer for others to download. At what point is this person doing something wrong?

**4 Corners: As soon as they download the song/ When they copy it to the CD and MP3 player/
When they leave it on their computer for others to download/ They haven't done
anything wrong**

Post Four-Corners Copyright Discussion Questions

- Is downloading and copying copyright music a moral issue, a social issue, or an economic issue?
- What could the long-term effects of ignoring copyright be on the "business" of music?
- Besides the record company and the artist, who else is affected by copyright infringement?
- Can you propose solutions to the issues surrounding downloading and copying music that would answer both the needs of the music industry (e.g., performers, composers, technicians, A&R, marketing, publicity, manufacturers) and the consumer?



DEVELOPING AND ORGANIZING IDEAS: More Mapping- Venn Diagrams**MUSIC AMU3M Grade 11 (Analysis of Baroque and Jazz styles)**

Effective writers use different strategies to sort the ideas and information they have gathered in order to make connections, identify relationships and determine possible directions and forms for their writing. This strategy gives students the opportunity to reorganize, sort, categorize, classify and cluster their notes.

Purpose

- Identify relationships and make connections between the world of Baroque music and jazz.

Payoff

Students will:

- analyse works from the Baroque and Jazz repertoire, explaining how the various elements of music work together in the particular style and evaluate the effectiveness of the use of the elements.
- model critical and creative thinking strategies.
- learn a variety of strategies that can be used throughout the writing process.
- reread notes, gather information and writing that are related to the specific writing process.
- organize ideas and information to focus on the writing task.

Tips and Resources

- Strategies for mapping in this task include:
 - Clustering – looking for similarities among ideas, information or things, and grouping them according to characteristics
 - Comparing – identifying similarities among ideas, information or things
 - Contrasting – identifying differences among ideas, information or things
 - Generalizing – describing the overall picture based on the ideas and information presented
 - Relating – showing how events, situations, ideas and information are connected.
- See Student/ Teaching Resource *Is It Baroque or Is It Jazz?*, Student Resource *Baroque Vs. Jazz Analysis & Venn Diagram*, and Teacher Resource, *Completed Baroque Vs. Jazz Venn Diagram*.
- *Smart Ideas* Concept mapping software (Under OSAPAC License).
- Recording Suggestions:
 - Baroque
 - *Canon in D*: Pachelbel
 - *Brandenburg Concerto No. 2 & 5* – J. S. Bach
 - *Concertos in F+ & D+* - Heinichen
 - *The Four Seasons: “Spring”*- Vivaldi
 - *Concerto Grosso in C: “Allegro”*- Geminiani
 - Jazz Recordings
 - *Kind of Blue; So What; Freddie the Freeloader* – Miles Davis
 - *Sonny Side Up; I Know that you know; The Eternal Triangle* – Sonny Rollins
 - *Virgo Dance* – Pat Labarbera
 - *Moe Koffman Plays Bach*: Moe Koffman

Further Support

- *BEYOND MONET - The Artful Science of Instructional Integration* by Barrie Bennett / Carol Rolheiser
<http://www.beyondmonet.ca>
- *Do I Really Have to Teach Reading?: Content Comprehension, Grades 6-12 and I Read it, but I Don't Get It*, by Cris Tovini.



DEVELOPING AND ORGANIZING IDEAS: More Mapping- Venn Diagrams

MUSIC AMU3M Grade 11 (Analysis of Baroque and Jazz styles)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Copy and distribute Student Resources: <i>Is it Baroque or is it Jazz?</i> and <i>Baroque/Jazz Analysis Worksheet</i>. • Using an overhead transparency or the blackboard, create a blank Venn diagram. (A Venn diagram is suitable for establishing similarities and differences between ideas). • Teachers will need to provide a list of jazz/baroque choices (suggestions in <i>Tips and Resources</i>). • Have students read “<i>Is it Baroque or is it Jazz?</i>” • Have students listen to recordings of Baroque and Jazz music. 	<ul style="list-style-type: none"> • Recall what they already know about music history and the writing task. • Read “<i>Is it Baroque or is it Jazz?</i>” • Listen actively to Baroque and Jazz works presented by the teacher.
<p>During</p> <ul style="list-style-type: none"> • Lead a class discussion on the similarities and differences between Baroque and Jazz Music, using the Venn diagram as a graphic organizer. • Ask students to contribute to the Venn diagram by identifying important ideas and key information and by suggesting where to place the information. • Ask students questions to clarify their reasons for placement. For Example: How is this similar? How do they share this element? • Have students copy the completed diagram into their own notes. • Have students summarize in 100 words or less their understanding of the ideas found in the Venn diagram. 	<ul style="list-style-type: none"> • Contribute to the discussion. • Note the similarities and differences in responses. • Copy the Venn diagram from the teacher’s master copy and complete 100 word summaries.
<p>After</p> <ul style="list-style-type: none"> • Teacher divides class into pairs. • Teacher provides a list of choices of appropriate and available Baroque and Jazz selections for students. • Teacher has students listen to their chosen pieces, recording similarities and differences using the Venn diagram. 	<ul style="list-style-type: none"> • Working in pairs, students choose from a list of music the teacher has provided (one baroque choice, one jazz choice). • After independent listening, students use a Venn diagram to highlight the similarities and differences between the two styles. • Students use the completed diagram to create a summary of their findings and record them in a reflective journal.

Notes



DEVELOPING AND ORGANIZING IDEAS: More Mapping- Venn Diagrams

MUSIC AMU3M Grade 11 (Analysis of Baroque and Jazz styles)

IS IT BAROQUE OR IS IT JAZZ?

Have you ever listened to the Pachabel Canon in D or Kind of Blue by Miles Davis and wondered if they share any of the same musical characteristics?

A thorough analysis of musical elements such as melody, harmony, rhythm, tone colour and form reveals that the connection between some styles of music from the Baroque period and small jazz groups such as the Miles Davis Quintet is very strong.

Rhythm is an essential element of both styles. Rhythms in Baroque music have been described as driving and forceful. Unlike much classical music from later periods of history, tempos in the baroque were often steady and made little use of *ritardando* and *accelerando*. Similarly, jazz depends on the use of steady rhythm to maintain the pulse and “feel” of the music.

Another similarity is the use of a “rhythm section” and the directions given by the composer. This had an impact on the **harmonic language** of the composition. Baroque bass lines relied heavily on improvisation. Often composers used a technique called “figured bass”. The composer would notate the bass notes but would also use numbers to indicate different chord inversions. Ultimately, the bass and harpsichord player, (called the continuo) interpreted the bass lines as they saw fit. In jazz, the bass lines are often chord symbols. Successful performances rely on the communication between the bass player and the keyboard player and how they interpret the chords the composer has written. Often jazz players have taken this concept one step further, by substituting their own chords they think sound similar and creating an entirely different harmonic sound. In both styles the creativity and skill of the players is important for a successful performance.

Melody and melodic improvisation are key elements in both styles. Consider how the simple melody at the beginning of Kind of Blue leads to the improvised choruses as played by Miles Davis. Every chorus contains fragments and ideas from the original melody as the rhythm players maintain the harmonic and rhythmic foundation so important to the music. The Pachabel Canon treats melody in the same way. The original simple melody is subject to many creative variations while the bass repeats the same bass line over and over again.

Musicians from the Baroque and Jazz periods were always looking for new and different **tone colours**. Both styles relied on two “foundations” on which to build their compositions. In Baroque, it was the harpsichord and the strings which formed the basis of the sound. The other layer of

Continued on Page 33...



Student Resource

DEVELOPING AND ORGANIZING IDEAS: More Mapping- Venn Diagrams

MUSIC AMU3M Grade 11 (Analysis of Baroque and Jazz styles)

Continued from page 32:

sound would be the solo instrument, such as a trumpet, a flute or an oboe. The Bach Brandenburg Concerto No. 2 uses trumpet, flute and violin as solo instruments. In its time, this combination of instruments was unusual but very exciting. Similarly, jazz uses a “rhythm section”, generally comprised of a bass, piano and drum player as a foundation on which to add solo instruments. Jazz players often experiment using different combinations of instruments as soloists. There are no limits to the different sounds that can be created by combining different instrumentalists in a jazz group.

Another key element in both styles was the use of **form** or patterns. Jazz music relies on patterns such as the 12 bar blues or AABA form to provide a framework or plan on which to compose and perform. It may seem that the use of these patterns might place limits on creativity but the opposite is true. The tight structure of these forms allows for creativity and spontaneity for the soloists. Baroque composers used forms such as Canon and ABA to unify their compositions. The Pachabel Canon is a good example. Listen to the bass line as it repeats itself over and over while the solo instruments create variations on the original melody.

Like form, another key feature of both styles was the polyphonic **texture** of the music. Polyphony means hearing two parts or melodies at the same time. Sometimes in the case of a fugue, you can hear four voices on different melodies at the same time. It was J. S. Bach, during the height of the Baroque period, who excelled in writing 4 part or 4 voice fugues. Some of the most notable of these would be his fugues for organ, such as the *G Minor Fugue*. Polyphony is a frequently used texture in jazz as well. We can describe the dialogue between the members of the rhythm section, each playing different parts but in combination creating a solid background for the soloist or soloists, as being polyphonic. Another example of polyphonic texture occurs when there are two or more horns each playing their own parts simultaneously.

One of the most important considerations is the absence of a conductor. Both styles rely on all members of the group making important musical decisions such as tempo and feel. Other important decisions about dynamics and articulation were also left to the members of the group because composers thought that it was important to let musicians feel comfortable with the music they were performing. This resulted in performances which were often very different, but very spontaneous and exciting.

Finally, the jazz style and the Baroque style were fused by a sense of creativity, imagination and spontaneity. Musicians from both time periods often felt they were creating something new, different and unique. The incredible accomplishments of the musicians from the Baroque era paved the way for the Mozarts and the Beethovens. And it was the pioneers of the jazz age who created the framework for ensembles lead by Miles Davis and Montreal born Oscar Peterson.



DEVELOPING AND ORGANIZING IDEAS: **More Mapping- Venn Diagrams**

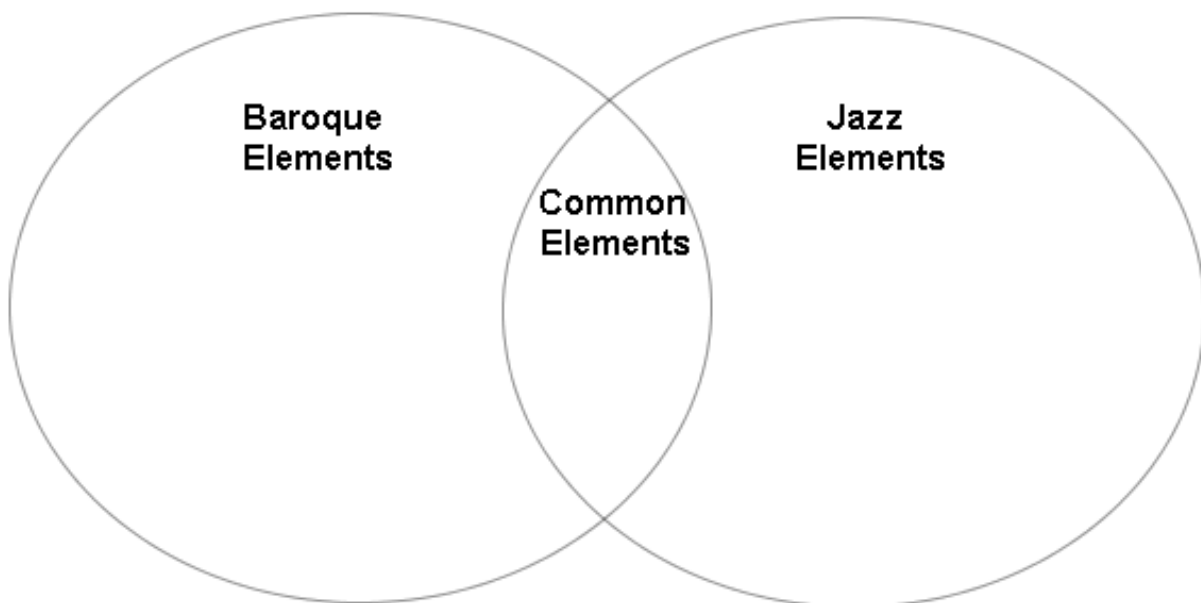
MUSIC AMU3M Grade 11 (Analysis of Baroque and Jazz styles)

BAROQUE/ JAZZ ANALYSIS

During the active listening sessions and in order to fully understand the differences and similarities between the 2 styles consider the following questions:

1. What are the main characteristics of this style (instrumentation, form, etc.)?
2. What elements are most dominant or most appealing (rhythm, texture, etc.)?
3. What is the function of this music (entertainment, worship, etc.)?
4. What, if any, social message is being conveyed in the music?
5. Who is the intended audience and what are the social characteristics of this particular audience?
6. In your opinion, what makes this music popular (i.e., main selling feature)?
7. What are the enduring qualities of this music?

Baroque vs. Jazz Music

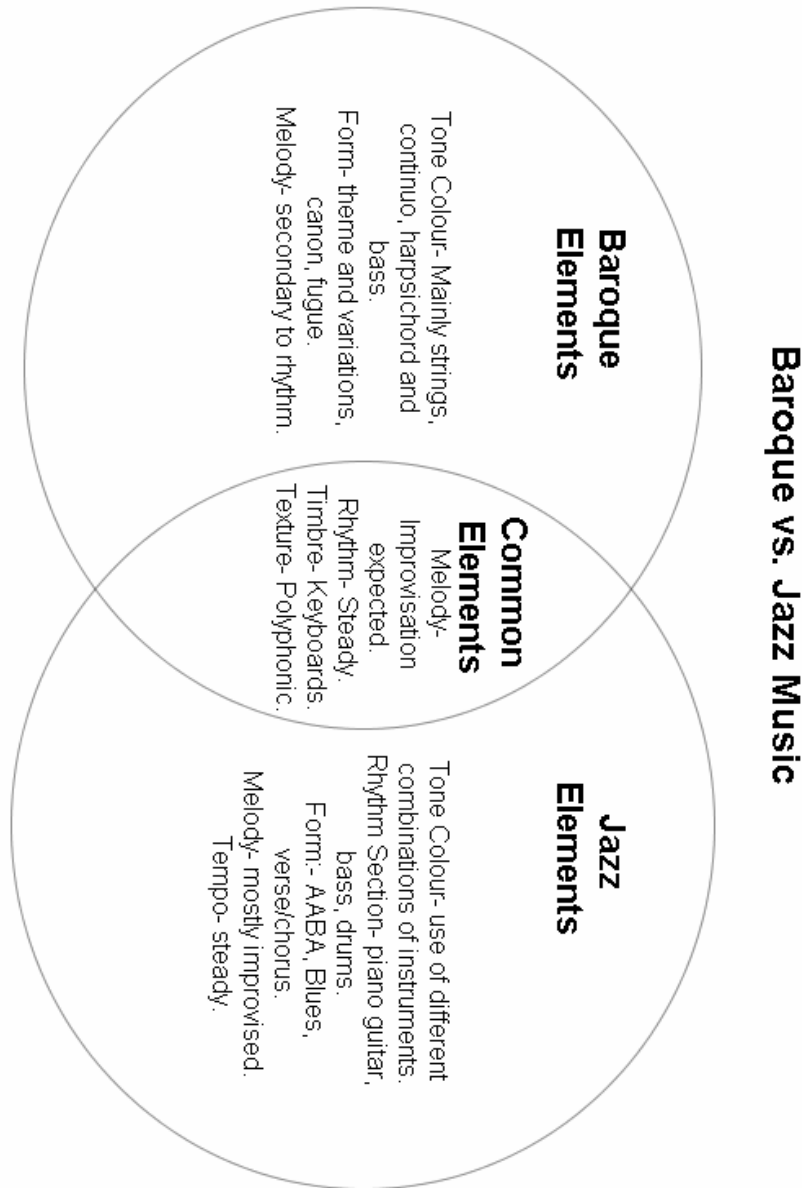




DEVELOPING AND ORGANIZING IDEAS: More Mapping- Venn Diagrams

MUSIC AMU3M Grade 11 (Analysis of Baroque and Jazz styles)

Completed Venn Diagram



Pair Work: Think/Pair/Share

MUSIC AMU3M Grade 11 (Analysis of Baroque and Jazz styles)

In this strategy, students individually consider ideas and concepts and then participate in discussions with a partner. The technique is used here to review and extend their understanding of the similarities and differences between Baroque and Jazz music.

Purpose

- Encourage students to think about a concept, question, issue or reading, and then refine their understanding through discussion with a partner.

Payoff

Students will:

- deepen their understanding of the idea and concept through discussion and clarification with a partner.
- develop skills for small-group discussion, such as listening actively, disagreeing respectfully and rephrasing ideas for clarity.
- analyse works from the Baroque and Jazz repertoire, explaining how the various elements of music work together in the particular style and evaluate the effectiveness of the use of the elements.

Tips and Resources

- Use Think/Pair/Share after listening to various selections to facilitate the sharing of ideas, and to develop listening skills.
- Use it to develop listening skills. Ask them to listen, think about the excerpt and take turns telling their findings to a partner. Ask them to read the paragraph, think about the ideas and take turns retelling the information to a partner.
- Use it at any point during a lesson, for brief intervals or in a longer time frame.
- Increase the amount of time devoted to Think/Pair/Share, depending on the complexity of the reading or question being considered. This strategy can be used for relatively simple questions and for ones that require more sophisticated thinking skills, such as hypothesizing and evaluating.
- Take time to ensure that all students understand the stages of the process and what is expected of them.
- Review the skills that students need to participate effectively in Think/Pair/Share, such as good listening, turn-taking, respectful consideration of different points of view, asking for clarification and rephrasing ideas.
- See Student Resource, *Baroque/Jazz “T Chart”* and Teacher Resource *Completed Baroque/Jazz “T Chart”*.
- After students share in pairs, consider switching partners and continuing the exchange of ideas.
- Other *Think Literacy* strategies that could be used in this situation to build on the Think/Pair/Share strategy include *Take Five* and *Discussion Web*.

Further Support

- Students may benefit from a discussion with the teacher to articulate their ideas before moving on to share with a partner.
- See “*DEVELOPING AND ORGANIZING IDEAS: More Mapping- Venn Diagrams*” Music resource, *Is it Baroque or is it Jazz?*



Pair Work: Think/Pair/Share

MUSIC AMU3M Grade 11 (Analysis of Baroque and Jazz styles)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • If students did not receive a copy while completing the <i>More Mapping- Venn Diagrams</i> activity, copy and distribute the <i>Student/Teacher resource, "Is it Baroque or is it Jazz?"</i> • Copy and Distribute <i>Student Resource Baroque/Jazz Discussion "T Chart"</i>. • Consider the social and academic goals for the activity and plan for pairing of particular learners that would further those goals. 	<ul style="list-style-type: none"> • Read "Is it Baroque or is it Jazz?"
<p>During</p> <ul style="list-style-type: none"> • Inform students they will be participating in a discussion of the similarities and differences between Baroque and Jazz music. • If necessary, teach/review the use of the "T Chart" as a graphic organizer. • Set clear expectations regarding the important musical elements that will be the focus of thinking and sharing to be done. • Ask students to spend several minutes individually thinking about and writing down ideas using the <i>Baroque/Jazz Discussion Web</i>. • Organize students into pairs to share and clarify their ideas and understanding of the similarities and differences between Baroque and Jazz music. • Monitor students' dialogue by circulating and listening. 	<ul style="list-style-type: none"> • Formulate thoughts and ideas, using the <i>Baroque/Jazz "T Chart"</i> to prepare for sharing with a partner. • Practice good active listening skills when working in pairs, using techniques such as paraphrasing what the other has said, asking for clarification, and orally clarifying their own ideas.
<p>After</p> <ul style="list-style-type: none"> • Call upon some pairs to share their learning and ideas with the whole class. • Extend the Think/Pair/Share by including other styles of music in the comparison. 	<ul style="list-style-type: none"> • Pinpoint any information that is still unclear after the pair discussion, and ask the class and teacher for clarification.

Notes



Pair Work: Think/Pair/Share

MUSIC AMU3M Grade 11 (Analysis of Baroque and Jazz styles)

BAROQUE JAZZ “T CHART”

ELEMENT	BAROQUE	JAZZ
MELODY		
TEXTURE		
FORM		
HARMONY		
RHYTHM		
TONE COLOUR		



Pair Work: Think/Pair/Share

MUSIC AMU3M Grade 11 (Analysis of Baroque and Jazz styles)

Completed BAROQUE JAZZ “T CHART”

ELEMENT	BAROQUE	JAZZ
MELODY	<ul style="list-style-type: none"> - improvised sounding melodies - secondary to rhythm in importance 	<ul style="list-style-type: none"> - main melody (head) and improvisation
TEXTURE	<ul style="list-style-type: none"> - polyphonic 	<ul style="list-style-type: none"> - polyphonic
FORM	<ul style="list-style-type: none"> - fugue, chorale, canon, passacaglia, theme and variations 	<ul style="list-style-type: none"> - blues, AABA, head-bridge, theme and variations
HARMONY	<ul style="list-style-type: none"> - tonic / dominant 	<ul style="list-style-type: none"> - blues, use of polytonality, chord substitutions
RHYTHM	<ul style="list-style-type: none"> - dominant Baroque rhythm is characterized as “driving” - little or no use of ritardando or accelerando 	
TONE COLOUR	<ul style="list-style-type: none"> - strings - solo instruments such as trumpet, oboe, flute etc - harpsichord 	<ul style="list-style-type: none"> - rhythm section - many different solo instruments

Reading Different Text Forms: Reading Informational Texts

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

Informational texts are written to communicate information about a specific subject, topic, event or process. Providing students with an approach to reading informational texts helps them to become effective readers. In this application of the strategy, students use mind maps to organize information taken from their readings on post-secondary education options.

Purpose

- Become familiar with the elements and features of informational texts used in any course.
- Explore processes for reading informational texts, using graphic organizers and strategies for before, during and after reading.
- Identify post-secondary education programs in music and music related fields.

Payoff

Students will:

- describe differences and similarities between university and college programs in music, between various careers in music, and between careers in fields related to music.
- demonstrate an ability to do independent research on a specific topic, to organize their research in written form, to follow accepted scholarly procedures, and to give a presentation on a topic.
- become more efficient at "mining" the text for information and meaning.
- practice essential reading strategies and apply them to different course-related materials.

Tips and Resources

- Some of the features of informational texts are headings, subheadings, questions, introductions, summaries, overviews, and illustrations. These work together to draw readers into the text.
- Many information texts are divided into sections or chapters, organized internally to add meaning.
- Many informational texts use visual elements (e.g., typeface, size of type, colour, margin notes, photographs and diagrams) to emphasize important words and concepts. Different texts use these features in different ways to effectively present information.
- How you read informational text will depend on your purpose for reading. If you want to find specific information in a textbook, you might refer to the table of contents to decide where to start reading, examine the headings and subheadings, and then skim through the section looking for key words and phrases related to the topic. Once you have located the appropriate section, a closer reading will help you find the information and supporting details.
- Provide students with organizer example: See Student Resource *Spider Diagram Template*.
- See Teacher Resource for suggested guiding questions and a completed *Spider Diagram Based on the University of Western Ontario*.
- Suggested websites & other sources of information:
 - Listing of Ontario Colleges - www.ontariocolleges.ca
 - The Audio Recording Academy - <http://www.ravenstreet.com/tara/>
 - Harris Institute for Arts - <http://www.harrisinstitute.com/faculty.shtml>
 - Toronto Film College - <http://www.torontofilmcollege.ca/>
 - Listing of Ontario Universities - <http://www.edu.gov.on.ca/eng/general/list/univers.html> (i.e. University of Western Ontario, Wilfrid Laurier University, , Ryerson Polytechnic University, etc.)
 - University information – www.campusaccess.com
 - Career Information – www.careercruising.com (you will require a user name and password)
 - "Careers in Culture" CHRC (i.e. *Now here This!-- Careers in Music and Sound Recording* , and *The Spotlights's On Careers in Film, Television, Radio, and the Live Performing Arts*)
 - University & College course calendars.



Reading Different Text Forms: Reading Informational Texts

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Ask the students to brainstorm a list of the various schools (colleges, universities & private institutions) that may offer education programs geared towards music related careers – create a list. • Set a purpose for reading. Discuss with the students what information a student investigating post-secondary studies in music would need to know. • Pose questions to the students before they read, to help them determine a purpose for reading (see Teacher Resource for suggested questions). • Have the students record further questions they have about the topic. • Divide the class into two equal groups. One group will be assigned colleges & private institutions while the other will be assigned Universities. • Provide students with suggested resources/websites to visit for reading (see Tips and Resources) . 	<ul style="list-style-type: none"> • Participate in the class brainstorming session and share ideas and thoughts on the topic. • Recall what they already know about this topic. • Record some questions that they might have about the topic. • Each student will then choose from the generated list one post-secondary institution to investigate.
<p>During</p> <ul style="list-style-type: none"> • Review purpose of assignment; see guiding questions in Teacher Resource. • As a class, look at the website for the University of Western Ontario, Faculty of Music (http://www.music.uwo.ca). • Demonstrate how to use graphic organizer (Spider Diagram) to categorize and select main ideas, important details, and questions as they read. • During reading, help students to connect the information and ideas in the text to what they already know as they monitor their understanding. 	<ul style="list-style-type: none"> • Look over the text to see which elements appear (e.g., headings, subheadings, illustrations and captions). • Look for words and phrases that might give you clues about how the information is organized. • Divide the reading task into smaller chunks (e.g., chunking the text into paragraphs, chunking sections by sub-headings). Read a chunk, pause and think about what you read. • Read the selection and jot down thoughts, responses to your questions and new questions that occur to you.
<p>After</p> <ul style="list-style-type: none"> • Model how to summarize the reading selection using the modified Spider Diagram provided. • This activity may be used to lead into the <i>Think Literacy Music: Writing – Setting the Context</i> activity that follows. 	<ul style="list-style-type: none"> • Read the selection again to confirm the main idea and supporting details. • Each student will choose from the generated list one post-secondary institution to investigate. • Complete the Spider Diagram template (see student resource) for their chosen institution.

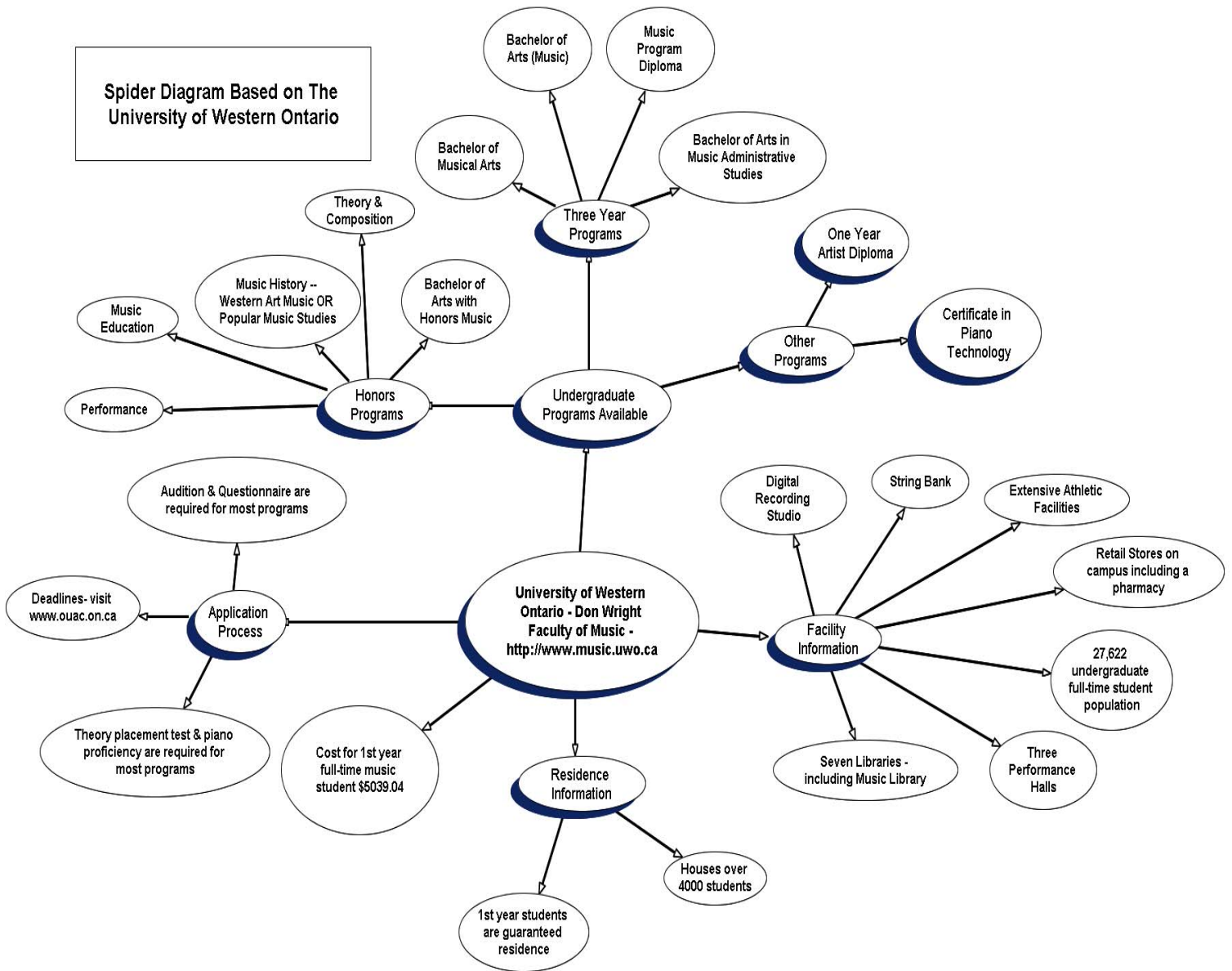
Notes

Reading Different Text Forms: Reading Informational Texts

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

Sample questions to assist students in determining the purpose for their Reading.

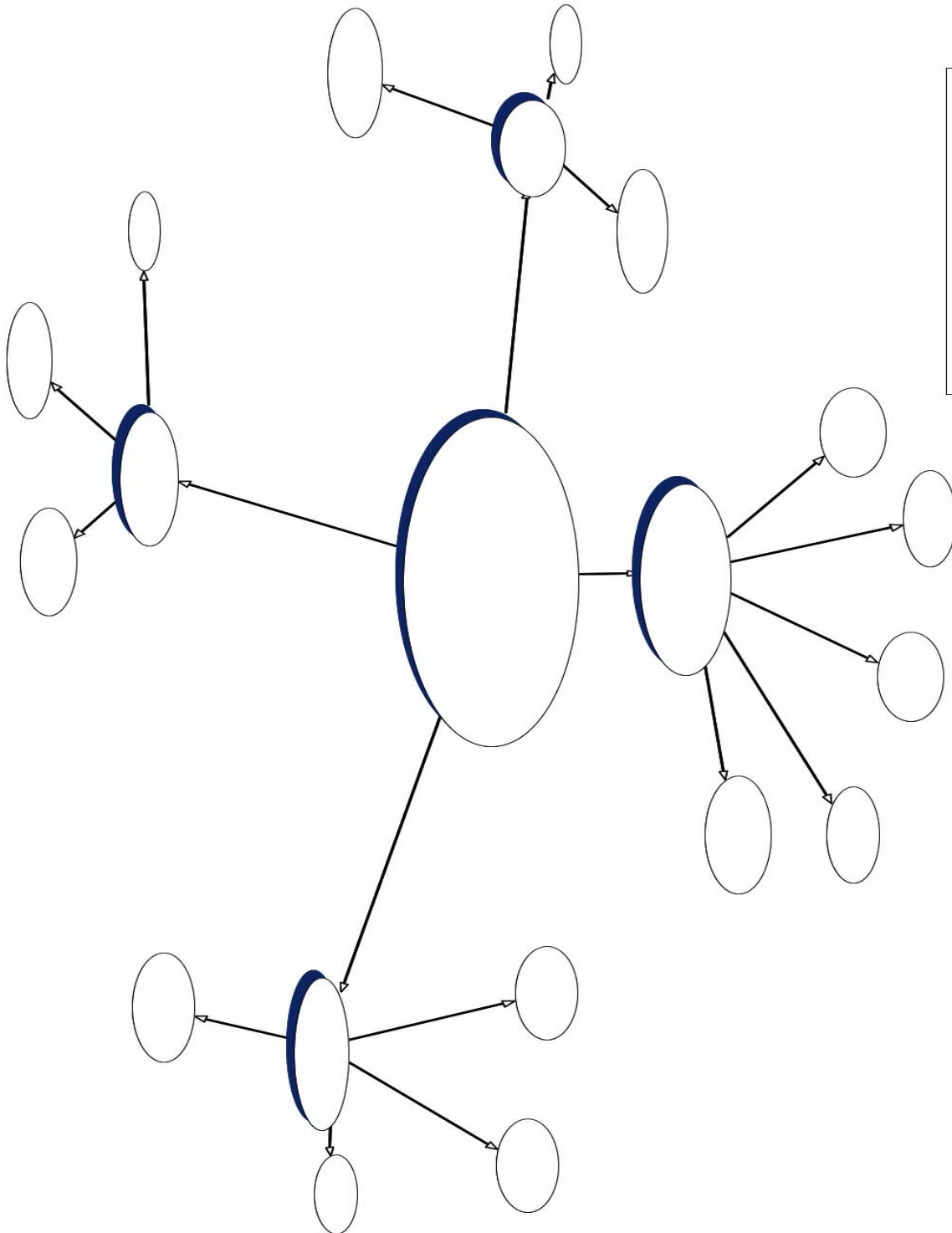
- What might a student interested in this University/College want to know?
- What music related programs are available?
- What is the average class size?
- Is an audition required? If yes, what is required?
- What programs are available?
- How do you apply?



Student Resource

Reading Different Text Forms: **Reading Informational Texts**

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)



Spider Diagram - Template

Generating Ideas: Setting the Context (What Do My Readers Want to Know?)

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

Using this strategy, students will research post-secondary institutions that offer studies in music. Students will anticipate the information and ideas that readers may want or need to know about the subject. Imagining and considering the possible questions that the intended audience may have about the topic help to generate possible content for the writing, suggest a writing form, and provide a direction for research.

Purpose

- Identify important ideas and information to include in the writing.
- Identify the audience and purpose for the writing.
- Identify possible post-secondary study destinations for music.

Payoff

Students will:

- describe differences and similarities between university and college programs in music, and between various careers in and related to music.
- demonstrate an ability to do independent research on a specific topic, to organize their research in written form, following accepted scholarly procedures, and to give a presentation on a topic.
- clarify the writing task (purpose, audience, form).
- consider the audience and the purpose for the writing.
- generate questions and use them to focus the writing.

Tips and Resources

- The purpose (to inform, to persuade) of a piece of writing will affect the selection of content, language and form. Informative purposes include *explaining, reviewing, outlining, and describing*. Persuasive purposes include convincing the reader of a particular viewpoint. These may include *requesting, assessing, recommending, proposing, forecasting, and even entertaining*.
- *Audience*: Defining the audience is important because it will affect the content (what is said), and the form and features (how it is said). The intended audience may vary in age, background knowledge, experience and interest.
- "Careers in Culture" series from CHRC- <http://www.culturalhrc.ca> (*Now here This!-- Careers in Music and Sound Recording*, and *The Spotlight's On! Careers in Film, Television, Radio, and the Live Performing Arts*).
- *Cross-Curricular Literacy: Strategies for Improving Secondary Students' Reading and Writing Skills*, pp. 64-79.
- See Student/Teacher Resource, *Informative Writing Guide: Post-Secondary Music* and Student Resource, *Informative Writing Guide: Blank*.
- Suggested Websites, Search Engines & other sources of Information: See *Teacher Resource: Post Secondary Music Resources*.
- See *Teacher Resources: General Listing of Post-Secondary Questions* and *Informative Writing Sample*.

Further Support

- To generate ideas, ask questions about the topic from the point of view of the intended audience.
- Provide support for asking rich questions.
- The provincially licensed software **SMART Ideas (OSAPAC)** includes a broad range of graphic organizers (including the ability to create interactive templates like the one used in *Student Resource, Informative Writing Guide*), including templates for reading and writing tasks.



Generating Ideas: Setting the Context (What Do My Readers Want to Know?)

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> This activity flows from the preceding <i>Think Literacy: Writing strategy, Reading Informational Text</i>. Write the topic “Choosing Music and Post-Secondary Schools” on chart paper or the chalkboard and describe the audience and purpose for this writing (e.g., marketing post-secondary school programs to perspective students). Have the class brainstorm ideas. Ask the students to contribute questions that they think the audience (graduating students) would need/want answered. Ask the students what questions they would ask about the topic, and record these questions under the topic heading. See Teacher Resource (<i>General Listing of Post Secondary Questions</i>). Each student will use previously completed readings & spider diagram of their chosen post-secondary institution to assist them with their written summaries. 	<ul style="list-style-type: none"> Recall what they already know about post-secondary music education and career choices. Imagine the questions that they would ask as readers of a piece of writing on this topic. Make connections to other students' questions, noting similarities and differences. Imagine that they are the readers and generate possible questions. Make use of previous readings & spider diagram of their chosen post-secondary institution to assist them with their written summaries.
<p>During</p> <ul style="list-style-type: none"> Ask students to review the given topic, identifying important elements addressing purpose and audience. Provide focus for their writing, informing them that they will be writing an informative paragraph on a university or college. Have students (in small groups) create possible questions that the readers may have about the topic. Have students share and compare the questions for the given topic. Students may wish to add to or refine their list of questions. 	<ul style="list-style-type: none"> Recall what they already know about their topic and imagine what their reader may want to know. Contribute to the discussion. Work in small groups, using chart paper to record questions. Post chart pages or report on questions that the groups generated.
<p>After</p> <ul style="list-style-type: none"> Model for the students how to organize the questions into a possible outline for their writing, and use the questions to focus their first written draft. Ask students to use their questions to create their written outline (see Teacher/Student resource <i>Informative Writing Guide</i>). 	<ul style="list-style-type: none"> Listen to the teacher’s thinking process for organizing the questions. Work individually, and make use of their spider diagram and earlier readings to complete their written outline. Create a written outline. Use the completed outline to summarize their findings in an information paragraph.

Notes



Generating Ideas: Setting the Context (What Do My Readers Want to Know?)

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

Post-Secondary Music: Resources

Suggested Search Engines, Websites, & other sources of Information:

- Listing of Ontario Colleges - www.ontariocolleges.ca (i.e. Fanshawe College, Humber College, Mohawk College, etc.)
- Search Engine Options: www.vivisimo.com, www.google.com, <http://www.schoolfinder.com>
- The Audio Recording Academy - <http://www.ravenstreet.com/tara/>
- Harris Institute for Arts - <http://www.harrisinstitute.com/faculty.shtml>
- Metalworks Institute of Sound & Music Production -- www.metalworksinstitute.com
- Toronto Film College - <http://www.torontofilmcollege.ca/>
- Listing of Ontario Universities - <http://www.edu.gov.on.ca/eng/general/list/univers.html> (i.e. University of Western Ontario, Wilfrid Laurier University, University of Toronto, Ryerson Polytechnic University, Queen's University etc.)
- University information – www.campusaccess.com
- Career Information – www.careercruising.com (you will require a user name and password)
- Student Services Department (Guidance) at your school
- College and University Calendars
- "Careers in Culture" CHRC (i.e. *Now here This!-- Careers in Music and Sound Recording*, and *The Spotlights's On! Careers in Film, Television, Radio, and the Live Performing Arts*)

General Listing of Post-Secondary Questions

Sample questions to assist students in determining what the audience would want to know.

- What might a student interested in this University/College want to know?
- What music related programs are available? Are combined degree programs available? Are post-graduate studies available?
- What is the average class size?
- Is an audition required? If yes, what is required?
- What programs are available? What careers might these programs lead to?
- How do you apply?
- What is the student life and campus atmosphere like?
- What extra-curricular opportunities are available?
- What do the facilities offer?
- What options for housing are there?
- What are the potential employment opportunities from these programs?

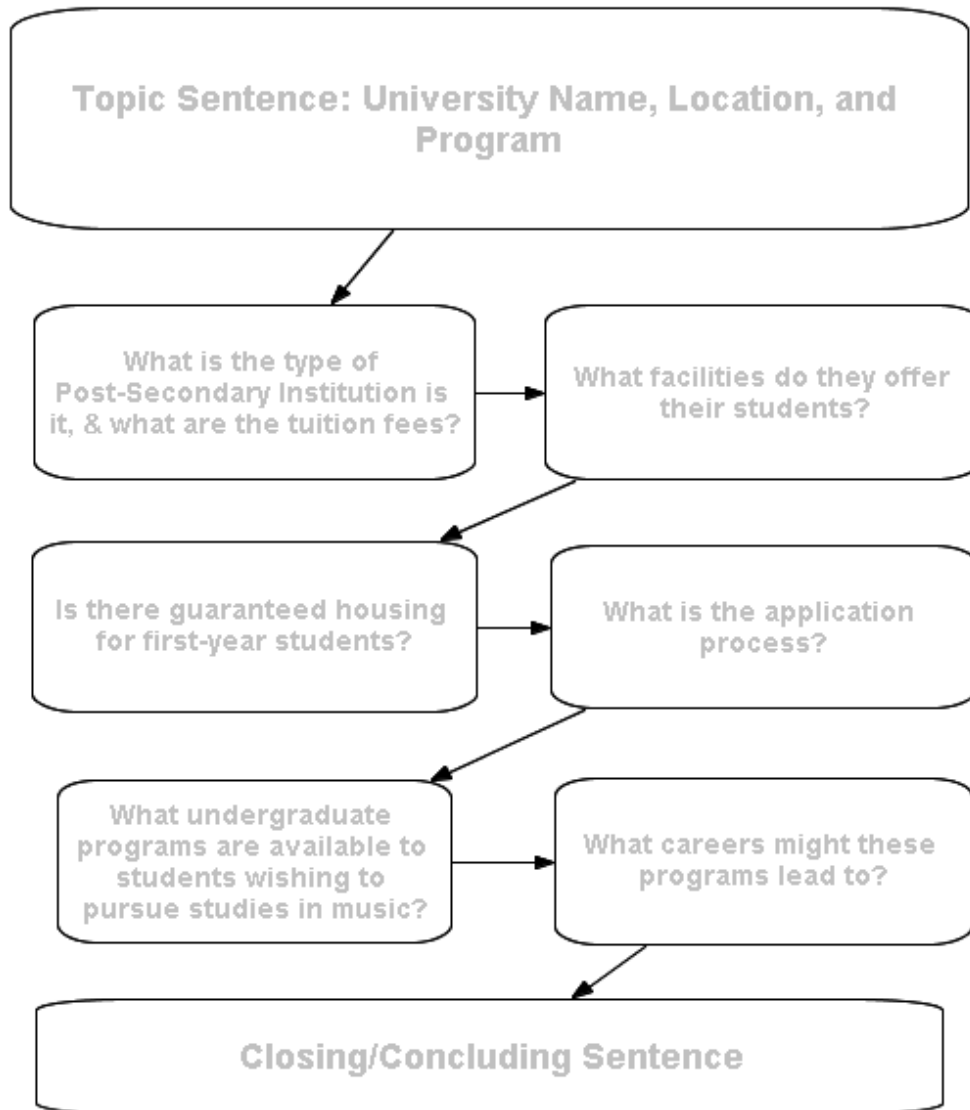


Student /Teacher Resource

Generating Ideas: **Setting the Context (What Do My Readers Want to Know?)**

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

Informative Writing Guide: Post-Secondary Music

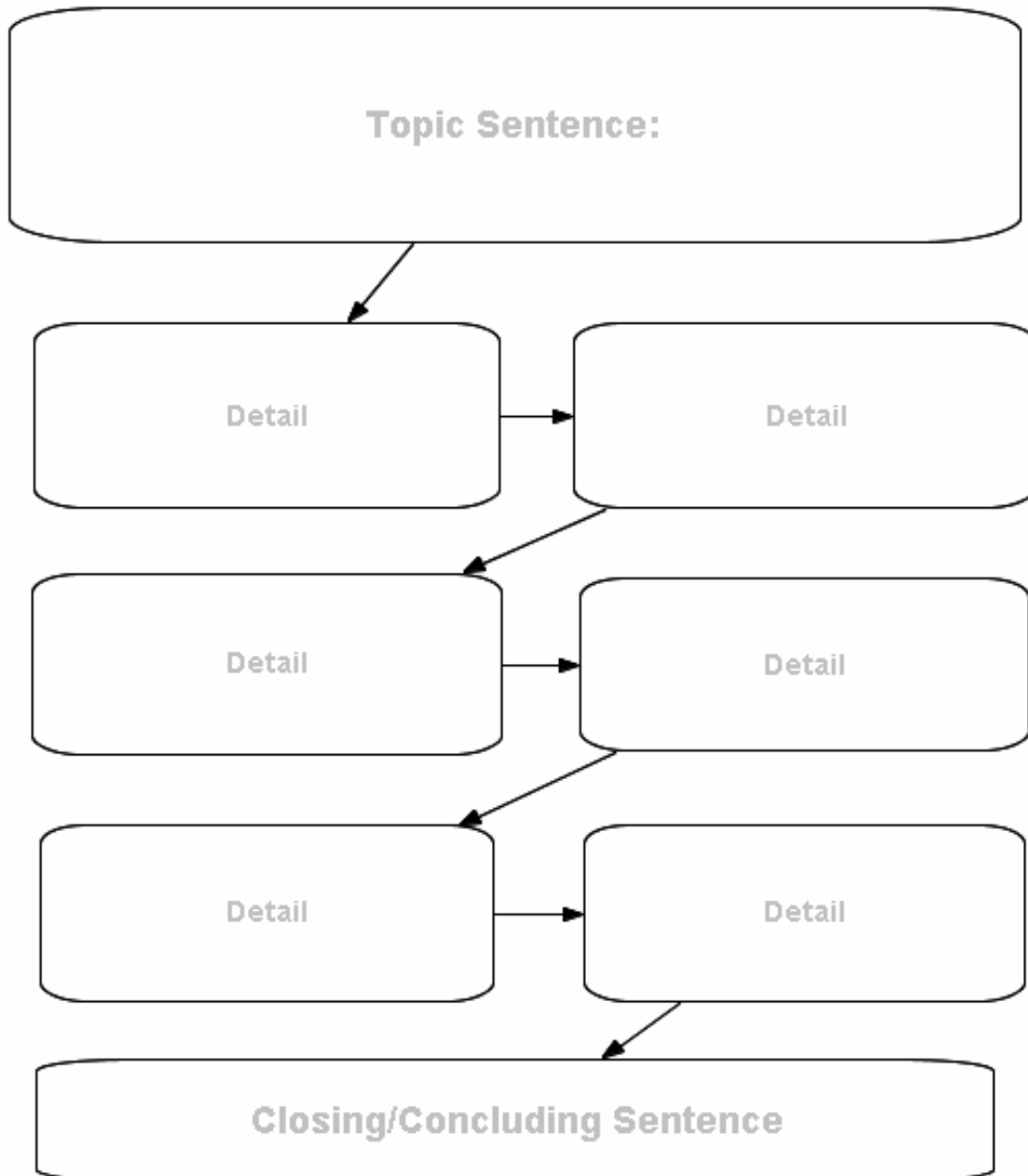




Generating Ideas: *Setting the Context (What Do My Readers Want to Know?)*

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

Informative Writing Guide: Blank





Generating Ideas: Setting the Context (What Do My Readers Want to Know?)

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

Informative Writing Sample**The University of Western Ontario**

The study of music can occur at both the college & university levels. The University of Western Ontario offers a variety of music programs at the undergraduate level. The Don Wright Faculty of Music at the University of Western Ontario is located in London, Ontario. London is known as the forest city, and is home to Orchestra London.

The University of Western Ontario has over 35,000 full-time students with the enrollment of graduate and undergraduate students at the Don Wright Faculty of Music averaging around 560. The main campus offers its students a full service athletic complex complete with pools and weight room facilities and regular aerobic classes, and a variety of retail stores, that include a pharmacy. The University of Western Ontario has housing for over 4000 students and guarantees a residence placement for all of their first-year students. The Faculty of music has a digital recording studio, a variety of practice facilities, and even a string bank for string students looking to perform on quality instruments.

Western offers a range of undergraduate music programs, including Honors Music Education, Performance, Theory & Composition and Music History with the focus on Western Art Music as well as a new focus on Popular Music Studies. There are a number of 3-year programs, which focus on music including a unique Bachelor of Arts in Music Administrative Studies and a 3-year music performance diploma and a certificate in piano technology.

Application for many of these programs requires an audition and interview, a theory placement test and a demonstration of piano proficiency. Since the programs are quite varied it is best to visit their website for specific instrument and program requirements. The completion of a degree or diploma program through the University of Western Ontario opens the door to a variety of career options. Examples include, conductor, composer, studio musician, stage manager, school music teacher, private music teacher, performing rights administrator, record company executive, festival organizer and artist manager, to name a few.

Succeeding in today's society requires students to have an education and some formal training. While some are successful with limited education, beginning your studies in music at Western will open the doors to a variety of career options while you refine and expand your own musical talents.

Pair Work: Timed Retell

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

In this strategy, students practice their listening and speaking skills. Students will be divided into pairs and take turns speaking, listening, and retelling information in timed steps. In this application of timed retell, students will broaden their knowledge of post-secondary music programs.

Purpose

- Enhance critical thinking skills.
- Develop attentive listening skills while sharing viewpoints on an issue.
- Make connections between written and oral skills.
- Identify possible post-secondary study destinations for music.
- Comparing college and university music programs.

Payoff

Students will:

- describe differences and similarities between university and college programs in music, between various careers in music, and between careers in fields related to music.
- demonstrate an ability to do independent research on a specific topic, to organize their research in written form, to follow accepted scholarly procedures, and to give a presentation on a topic.
- share ideas.
- develop listening skills.
- apply skills in different ways – in pairs, small groups, and with the whole class.
- actively compare the benefits of music programs in college and university, and in public and private facilities.

Tips and Resources

- Timed Retell can be informal or more formal. In the more formal approach, students require more confidence.
- Students may make notes during the brief presentations given by their partners.
- This activity is an extension of previous post-secondary research.
- See *Teacher Resource: Sample Telling and Retelling paragraphs*.

Further Support

- This strategy flows from preceding *Think Literacy, Music* strategies based on Post-Secondary and Career Choices: *Reading Different Text Forms: Reading Informational Texts*, and *Generating Ideas: Setting the Context (What Do My Readers Want to Know?)*.
- The struggling student may feel uncomfortable speaking in front of the whole class. Students should be given opportunities to share and practice speaking skills before this assignment.
- As always, consider pairs carefully.
- *Do I Really Have to Teach Reading?: Content Comprehension, Grades 6-12 and I Read it, but I Don't Get It*, by Cris Tovini.

Pair Work: Timed Retell

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Choose a question relevant to the prior research students have done on post-secondary institutions (e.g., Why should a student choose to attend your selected post-secondary institution?). Each student will use previous readings, graphic organizers, and written summaries of their chosen post-secondary institution to assist them with this task. Refer to <i>Teacher Resource: Sample Telling and Re-telling paragraphs</i>. 	<ul style="list-style-type: none"> Individually brainstorm and jot down ideas about the question. Make use of previous readings, spider diagram and written summaries of their specific post-secondary institution to prepare notes for a “timed tell” of the information.
<p>During</p> <ul style="list-style-type: none"> Organize students in pairs, based upon destination type (e.g., Partner A = college destination paired with Partner B = university destination), facing each other. Direct all Partner A students to begin by answering the question. Partner A student will talk for one minute, while Partner B listens and takes notes. Ask Partner B to retell what they have heard from Partner A in one minute. At the end of one minute, Partner B continues, and answers the question, talking for one minute, while Partner A listens and takes notes. Direct Partner A to retell Partner B’s answer. 	<ul style="list-style-type: none"> Partner A speaks for one minute, convincing Partner B as much as possible. Partner B listens carefully and retells Partner A’s argument. Partner B presents his/her argument. Partner A listens carefully and retells Partner B’s argument.
<p>After</p> <ul style="list-style-type: none"> Invite students to write a summary of each other’s side of the issue. Organize students into groups by type of destination (college, university, other) or work in one large group. Ask students to read their summary paragraphs to the other members of their group. Ask the students to come up with a list of common and unique points for each type institution and write on chart paper (consider using a PMI Chart: see <i>Engaging in Reading</i> resources in <i>Think Literacy MUSIC AMU30 Grade 11</i>). 	<ul style="list-style-type: none"> Write a carefully constructed summary paragraph from the partner’s point of view. Read the paragraph to the partner to ensure that no important details have been omitted. Peer-edit paragraphs for sentence structure, grammar and mechanical errors. Read their paragraph to the other members of the group. Comment on points discussed in each reading. Using chart paper, list all common and unique points based on the readings of the group. Present the list of points to the class, ensuring that all group members have a chance to speak.

Notes



Pair Work: Timed Retell

MUSIC AMU4M Grade 12 (Post-Secondary and Career Choices)

Sample Telling and Retelling Paragraphs**Partner A – Telling Example**

Mohawk College is the school to attend to continue your post-secondary music instruction because you receive instruction on your given instrument and have the opportunity to perform in a variety of ensembles. These range from jazz combos and vocal jazz groups to symphony orchestra and chamber ensembles, with repertoire chosen from classical and jazz idioms. Mohawk is located in Hamilton, Ontario, so it's pretty close to home. Their diploma programs are three years but they also have an exciting transfer program through McMaster University, which is also in Hamilton, where you could go on to get a degree in music. To apply you must complete an audition, and a theory test and questionnaire; the only specified course requirement is grade 12 university or college English. Upon acceptance you would then receive a very well-rounded program with emphasis on the practical side of things. Classes would include electronic music, jazz harmony, teaching methods and composition. Mohawk is a really great spot to further your musical studies!

Partner B – Retelling – Telling Example

So you are telling me that Mohawk College is located in Hamilton, Ontario, and they offer a 3-year diploma program in music, but also have a transfer program through McMaster University, where you could then get a degree in music. And to apply you must complete an audition, theory test and questionnaire and that the only course you require is your grade 12 English at either the university or college level in order to qualify for acceptance. You also stated that Mohawk stresses the practical side of music and offers courses in electronic music, jazz harmony, teaching methods and composition and a student would have the opportunity to perform in a variety of ensembles (e.g., jazz combo, vocal jazz & chamber ensembles).

While this is all very interesting, you may also wish to apply to the University of Western Ontario as the requirements are very similar except you must have grade 12 English at the university level and have 6 M or U courses also. They offer a wide range of programs from performance, composition, history, and education but they also offer degree programs in history with the focus on popular music and also a degree in music administrative studies. The University is located in London, ON and is quite large and has a wide range of services and facilities available to its students, for example, a pharmacy, bookstore, gym & workout facilities. The campus is fairly large and very beautiful, but the faculty of music is rather small with approximately 500 students. Students have the opportunity to not only perform in a variety of ensembles but they also can attend a number of concerts by the faculty, fellow students and musical guests to the University. Students receive private instruction on their instrument but also have a number of required and optional courses to take, but they vary depending on the program chosen. Western is the school to choose for your post-secondary education because they offer such a varied range of programs.



Writing for a Purpose: Using Templates

ARTS: AEA40, Grade 12 (Completing Portfolios)

When students can get the “picture” of a form of writing in their heads, they feel more confident about creating the final product. A *template* or framework is a skeletal structure for a writing form that allows students to organize their thoughts and researched information in order to write a first draft. This template will allow AEA40, Exploring the Arts students, to effectively plan the written and practical portions of an Arts Portfolio.

Purpose

- Provide students with a template to scaffold their understanding of a form of writing and help them organize information before drafting the piece.
- Provide a clear purpose and a vehicle for thoughtful consideration of an Arts Portfolio.

Payoff

Students will:

- learn the common expectations for the form and components of a particular writing assignment.
- organize their writing and ensure that it meets the requirements of the assignment.
- document, using a portfolio, their creative process in the creation or production of an art work.

Tips and Resources

- To help students understand how to construct a writing assignment, they may first need to deconstruct an example of that assignment. The same template that is used for structuring student writing can be used initially to analyze examples of a writing form. For instance, before having students use the template to write in a specific form, give them an example of the same kind of writing and have them use the template to identify the main idea, supporting details, and transitional sentences from the example. Using the template to deconstruct a piece of writing before writing their own version gives students an exemplar from which to work when they begin their own writing. This activity can also be done in pairs or in small groups.
- Use examples from the Ontario Curriculum Exemplars.
- See the Teacher/Student Resource, *Arts Portfolio Planning Template*.
- See the Teacher Resource, *Completed Arts Portfolio Planning Template*.
- See the Teacher/Student Resource, *Informative Writing Guide* included in the *Think Literacy Music* document, AMU4M, *Generating Ideas*.
- In the original *Think Literacy* document, see the explanations and templates for writing in various forms, in the following resources:
 - *Writing a Procedure*
 - *Template for Writing a Procedure*
 - *Information Report Template*
 - *Writing an Explanation*
 - *Template for Writing an Explanation*.

Further Support

- The template for an individual writing assignment can be revised to make the modifications or accommodations necessary for students with special needs (e.g., reduce the number of paragraphs or supporting details, create differing expectations for research, or for the complexity of the main idea).
- *BEYOND MONET - The Artful Science of Instructional Integration* by Barrie Bennett / Carol Rolheiser <http://www.beyondmonet.ca>
- *Do I Really Have to Teach Reading?: Content Comprehension, Grades 6-12 and I Read it, but I Don't Get It*, by Cris Tovini.



Writing for a Purpose: Using Templates

ARTS: AEA40, Grade 12 (Completing Portfolios)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Find or prepare a template appropriate to the writing assignment that students are expected to complete. (The template that accompanies this strategy guides students in the completion of their Arts Portfolio). Find an example of the writing form that students can deconstruct (e.g., make a habit of collecting and keeping work that meets expectations as exemplars). Post and discuss examples with the students. Make an overhead/digital projection of the template. Model the method for planning the piece of writing using the first paragraph, or part of the template (in this case, guiding questions on practice/preparation from the Student Resource). Engage students in a class discussion and record potential responses for each part of the template. 	<ul style="list-style-type: none"> Contribute responses to the whole-class discussion. Ask questions about any part of the template you are not sure about.
<p>During</p> <ul style="list-style-type: none"> Distribute the template to students to help them consolidate their understanding of what happens in each part of the assigned piece of writing. Review the sample of a template that has been partially completed by the class. Direct students to use this template to organize the information they have prepared and the thinking they have done for this assignment. Monitor students' work as they begin completing the template. 	<ul style="list-style-type: none"> Begin completing the template by adding (in the appropriate places) the information they have collected, prepared, or thought about (e.g., the artwork they will analyse; the song they will perform and record). Continue to ask questions about any part of the template you are not sure about.
<p>After</p> <ul style="list-style-type: none"> Assign a completion date for the template. In the case of this Portfolio template, it should be due well in advance of the Portfolio due date. Use peer, self, or teacher assessment of the completed template in a subsequent class, before students begin drafting their report, procedure, etc. 	<ul style="list-style-type: none"> May complete the template as a homework assignment. May participate in peer or self-assessment of completed templates in a subsequent class.

Notes



Writing for a Purpose: Using Templates

ARTS: AEA40, Grade 12 (Completing Portfolios)

Arts Portfolio Planning Template

Name: _____ **Art** **Drama** **Dance** **Music**

Use the template to plan your portfolio. What will you include? Why will you include it? In what way does this demonstrate what you have learned?

Creation

Analysis

Theory

Portfolio Requirement	Guiding Questions														
Practice: A record/reflection of rehearsal/practice/draft work you have done for this course	Frequency? Location? Duration? Reflection?														
Performance: A recording (audio or video, or still image, as appropriate) of a personal performance product.	Title of work performed/presented: What strengths does this work demonstrate? What did learning this teach you?														
Respond: Read and respond, in letter form, to a review of a local concert/CD release/Art exhibit/dance recital-ballet.	Work Reviewed: _____ What do you agree with? What do you disagree with? What evidence/reasons do you have for your disagreement?														
Elements: Discuss a specific work of Art with reference to the elements appropriate to the form (e.g., song, musical performance, dance, art work, poster).	List the elements appropriate to the form, commenting on each.														
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What equipment/materials will I need to complete this portfolio?															
General questions or concerns for your teacher.															



Teacher Resource

Writing for a Purpose: Using Templates

ARTS: AEA40, Grade 12 (Completing Portfolios)

Arts Portfolio Planning Template (Completed)

Name: Sally Y

Art Drama Dance Music

Use the template to plan your portfolio. What will you include? Why will you include it? In what way does this demonstrate what you have learned?

	Portfolio Requirement	Guiding Questions													
Creation	Practice: A record/reflection of rehearsal/practice/draft work you have done for this course	Frequency? <i>I practice three times a week.</i> Location? <i>I use the practice room at school and my room at home.</i> Duration? <i>I try to keep it up for 20 minutes but sometimes I get distracted.</i> Reflection? <i>When I practice every day, I notice I am more confident in class.</i>													
	Performance: A recording (audio or video, or still image, as appropriate) of a personal performance product.	Title of work performed/presented: <i>Ode to the Snake, by Flaming Purple Radish.</i> What strengths does this work demonstrate? <i>I'm good at the staccato parts on my flute.</i> What did learning this teach you? <i>It taught me that if I practice I can do it! Even the fast tempo was ok!</i>													
Analysis	Respond: Read and respond, in letter form, to a review of a local concert/CD release/Art exhibit/dance recital-ballet.	Work Reviewed: <i>Flaming Purple Radish concert in Barrie.</i> What do you agree with? <i>That the tickets were way too expensive!</i> What do you disagree with? <i>That the lead singer can't sing. He rocks!</i> What evidence/reasons do you have for your disagreement? <i>I'll have to do research..</i>													
	Elements: Discuss a specific work of Art with reference to the elements appropriate to the form (e.g., song, musical performance, dance, art work, poster).	List the elements appropriate to the form, commenting on each. Form and Title of Work: <i>Ode to Joy from Beethoven's Ninth Symphony</i> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 30%;">Element</th> <th>Comment</th> </tr> </thead> <tbody> <tr> <td><i>dynamics</i></td> <td><i>Piano at first, then forte.</i></td> </tr> <tr> <td><i>harmony</i></td> <td><i>Really cool...</i></td> </tr> <tr> <td><i>rhythm</i></td> <td><i>Steady... kinda like a march in places.</i></td> </tr> <tr> <td><i>melody</i></td> <td><i>Same melody as my favorite 'Radish Song!'</i></td> </tr> <tr> <td><i>timbre,</i></td> <td><i>Lots of different instruments. Strings and voices, mostly.</i></td> </tr> <tr> <td><i>form</i></td> <td><i>ABA, I think.. I'll have to listen again.</i></td> </tr> </tbody> </table>	Element	Comment	<i>dynamics</i>	<i>Piano at first, then forte.</i>	<i>harmony</i>	<i>Really cool...</i>	<i>rhythm</i>	<i>Steady... kinda like a march in places.</i>	<i>melody</i>	<i>Same melody as my favorite 'Radish Song!'</i>	<i>timbre,</i>	<i>Lots of different instruments. Strings and voices, mostly.</i>	<i>form</i>
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Theory		What equipment/materials will I need to complete this portfolio? <i>I still need to do the research and maybe some more listening for my "Respond" part. I also need to borrow a microphone from school to record "Ode to the Snake" on my computer. Oh, lots of practice, too.</i>													
		General questions or concerns for your teacher. <i>Can I borrow a mic. next Tuesday? I already have a recording program on my computer at home.</i>													