

New Course Curriculum Format

*This form should be attached to the **New Course Adoption Proposal** form and should be written like an overview of a curriculum map.*

Course Name: IB Music SL		Grade Level: 12	Contact: Matt Zabiegala
Content Area: Fine Arts		Grade level (s)	Credit: 1.0
<p>Standards:</p> <p>Though the specific works chosen to share with students from year to year will vary, students will engage with a wide range of music from different parts of the world, musical cultures, and time periods.</p> <p>Through this study, students develop their aural perception and understanding of music by learning about musical elements, including form and structure; notations; musical terminology; and context.</p> <p>Musical elements include duration, pitch, timbre/tone color, texture, dynamics, form and structure. Form and structure include consideration of the overall shape and the parts therein. Articulation and other expressive and</p>	<p>Learning Targets:</p> <p>I can demonstrate knowledge, understanding and perception of music in relation to time, place and cultures.</p> <p>I can employ appropriate musical terminology to describe and reflect my critical understanding of music.</p> <p>I can make a comparative analysis of music in relation to time, place and cultures.</p> <p>Literacy Targets:</p> <p>I can cite specific textual evidence to support analysis of musical texts.</p> <p>I can determine the central themes of a musical text.</p>	<p>Topic/Unit:</p> <p>Musical Perception</p>	<p>Assessment Strategies:</p> <p>Formative</p> <p>As an inquiry-based course, there is ongoing formative assessment as the students and teacher interact to move the inquiry forward. Students' questions indicate what they need to know to understand the concepts being studied, and when the inquiry stalls, the teacher prompts new questions from the students. This process of continuous questioning provides the basis for feedback and for the teacher to adjust the tempo of instruction, to review or reteach when necessary.</p> <p>Summative</p> <p>Study of two prescribed works: An important part of musical perception is the study of the prescribed works. Two pieces of music are studied. These pieces represent key</p>

<p>production techniques might also be discussed.</p> <p>Notations may be from a range of musical cultures.</p> <p>Students should develop the use of appropriate musical terminology when addressing the musical elements (including form and structure) and context.</p> <p>Students should learn to provide the precise location of their musical evidence (for example, by citing bar numbers and stating instrument/voice).</p> <p>Context includes cultural, historical and stylistic aspects of the music.</p> <p>Throughout the course students will be encouraged to engage with music that is familiar and unfamiliar to them, from a range of times, places and cultures. Throughout the teaching of the course students will be encouraged to develop critical thinking and participate in inquiry-based learning, working individually and collaboratively towards informed engagement.</p> <p>A varied range of activities will be introduced to encourage students to:</p>	<p>I can determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a musical context.</p> <p>I can integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.</p> <p>I can synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.</p> <p>I can respond imaginatively to the expressive qualities of musical works.</p> <p>I can listen critically through analyzing works of music.</p> <p>I can understand and apply musical notation.</p> <p>I can understand and use music vocabulary to become a literate musician.</p>		<p>features from two different times, places and/or musical cultures. Students are required to analyze, examine, and compare and contrast these prescribed works.</p> <p>In the case of a prescribed work in which the prescribed movement/section is from a larger work, this will be presented within the context of the whole work.</p> <p>Students' mastery of the prescribed works is assessed by the Listening Paper, an externally-assessed component of the IB Music SL exam.</p> <p>Investigating musical links: Through the study of pieces from different musical cultures students are encouraged to explore, analyse and examine the musical connections existing between two (or more) pieces of music from two distinct musical cultures. Through investigative study and analysis of the similarities and differences between the selected pieces of music, students learn to demonstrate significant musical links.</p> <p>When investigating musical links students will need to develop depth of argument in demonstrating the links that exist. For instance, the mere citation of similar instrumentation in two (or more) pieces of music is not sufficient. While establishing convincing musical links, students must also learn to take into consideration how these instruments are used (for example,</p>
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<ul style="list-style-type: none"> ● engage with music from different times, places and cultures ● critically appraise music and use appropriate musical terminology ● develop techniques for comparative analysis ● develop investigative and thinking skills ● learn to create music ● learn to perform music ● work both independently and collaboratively ● develop reflection techniques for monitoring their work over time. <p>Students should endeavor to make connections between the music they engage with and study. They should also seek, where possible, to establish significant musical links between the works they study.</p>			<p>melodically, harmonically, structurally, rhythmically) in order to present arguments of more depth. . . . The links must be musical (that is to say, based on musical elements, not instruments/voices or functions of music).</p> <p>While students must use primary sources, and are strongly encouraged to support their work by also using secondary sources, the vast majority of their investigation should be their own work and ideas and not a summary of other sources.</p> <p>Students' mastery of the investigation of musical links is assessed as an externally-assessed paper which contributes to students' IB Music SL exam grade</p>
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Standards:	Learning Targets:	Topic/Unit:	Assessment Strategies:
<p>Students must be active, participating members of a musical group that performs on a regular basis in public during the course. A group could be as small as two people. However, the participating role of each performer must be of equal musical importance.</p> <p>Examples of musical groups (any size or style) include (but are not limited to):</p> <ul style="list-style-type: none"> ● choir ● orchestra ● concert/wind band ● rock/pop band ● chamber group <p>Students will need to commit to sustained practice and rehearsal, as traditionally associated with group performing, and perform on a regular basis in public. The group is required to submit a selection of pieces recorded from two or more public performances during the course of study.</p>	<p>I can demonstrate performance skills through group music making.</p> <p>I can reflect critically on my performances.</p> <p>Literacy Targets:</p> <p>I can follow precisely a complex multi-step procedure when performing music-related tasks.</p> <p>I can determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a musical context.</p> <p>I can respond imaginatively to the expressive qualities of musical works.</p> <p>I can listen critically through analyzing works of music.</p> <p>I can understand and apply musical notation.</p> <p>I can understand and use music vocabulary to become a literate musician.</p>	<p>Performance</p>	<p>Formative</p> <p>Daily rehearsals of chosen works, supported by individual, section, or whole-group feedback that is continuous, specific, immediate, and corrective or reinforcing as student performance requires.</p> <p>Summative</p> <p>The course of study builds towards a presentation of two or more recorded public performances of different programs by the group. The teacher, in consultation with the students who have chosen this group option, is responsible for making the final choice of material to be assessed. From two or more of these performances a selection of at least two contrasting pieces must be made. The selection should reflect the best that the group has achieved throughout the course.</p>