Guitar 10L, 20L and 30L

Provincially Authorized
Locally Developed Course

Authorization Expires June 2011

Saskatoon Public Schools
Spring 2006
Form D-1: Application for Approval of a Locally Developed Course of Study

This form must be submitted to the Regional Office, Saskatchewan Learning no later than May 1 for approval for semester one and December 1 for approval for semester two. This submission prior to the first year of implementation is a request to pilot the Locally Developed Course of Study. Significant changes in years two through five require resubmission of this form. The Locally Developed Course of Study submission should be in electronic format.

Application is submitted by:

Saskatoon Public Schools

School Division Name Region

310 21st Street East Saskatoon SK S7K 1M7
P. O. Box/Street Address Town/City Postal Coad

Guitar 10 L 10 1

Proposed Course Title Grade Level Credit Value

200 August 2006 June, 2011

No. of Students Date of Commencement Expiry Date

If you intend to implement this course in more than one school within your division, please identify all of the additional schools by school number and name.

4154302 4154402
Aden Bowman Bedford Road
School No. School No.
School Name School Name

TBD Centennial 4154902 City Park
School No. School No.
School Name School Name

4154602 4154802
Evan Hardy Nutana
School No. School No.
School Name School Name

4156102 4154704
Marion M. Graham Mount Royal
School No. School No.
School Name School Name

TBD Tommy Douglas 4155004 Walter Murray
School No. School No.
School Name School Name

4194
Saskatoon Christian School
School No.
School Name School Name

Approval is requested to offer for credit the Locally Developed Course of Study as described.

May 1, 2006

Director of Education or Designate Patricia Jamison, Coordinator: Curriculum and Instruction
Date

Regional Director of Education or Designate Date
Form D-1 (con’t): Application for Approval

Is the proposed course adapted or adopted from one in another school division?  NO
Note: If the course is to be delivered by the external jurisdiction, please refer to the Credit Transfer Guide: Secondary Education (appears in the Registrar’s Handbook) for information on how credits for such courses are awarded and recorded.

Adapted  In the course outline described below, indicate clearly the adaptations that will be made to the original course to make it suitable for use by the local school division.

Adopted  Attach a copy of the cover page of Form D-1 and a copy of Form D-2 from the originating school division to show its approval. The conditions of approval outlined on the original D-2 apply to the adopting school division.

<table>
<thead>
<tr>
<th>School No.</th>
<th>School Name</th>
<th>School Division</th>
<th>Region</th>
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</table>

Course Title | Grade Level | Course Code

Is the proposed course a provincially developed course from another province that meets the needs of the students in your school division?

No

Course Outline
Attach a detailed description of the course that includes:

Rationale
Explain the reasons for offering this course. The rationale will describe the intent or purpose for the course.

Goals and Foundational Objectives
Provide a general explanation of what students will be expected to learn.

Examples of Learning Objectives
Briefly outline the basic knowledge, skills and attitudes that students will develop through enrolment in the course.

Does this course have a prerequisite?  Yes  No
If yes, please indicate prerequisite.

Explanation of the Various Core Curriculum Initiatives
Provide a minimum of six statements addressing each of the CELs to indicate how each CEL will be incorporated into the LDC. Other initiatives include the Adaptive Dimension; Aboriginal Content and Perspectives; Gender Equity; Resource-based Learning; and Multicultural Education. Describe how the various initiatives will be incorporated into the Locally Developed Course. See Appendix D for sources of information on Core Curriculum.

Incorporating Career Development Competencies
Describe how you plan to integrate Career Development Competencies in the Locally Developed Course. Refer to the Blueprint for Life/Work Designs framework. See Appendix D for a link.
Examples of Instructional Approaches
Include examples of the instructional approaches selected as appropriate for the proposed course and provide examples of their use in the Locally Developed Course of Study.

Examples of Assessment and Evaluation Techniques
Provide examples of the assessment and evaluation techniques that will accurately reflect student progress during the course.

Instructional Materials
Provide a list of key resources, both print and non-print. The list should be developed in a complete bibliographic format and must include author, copyright date, title, place of publication, publisher, and format description (e.g., print, video, film, CD-ROM, audiotape, software). Please note that resources may also include human resources (e.g., program support personnel, mentors, organizations), and electronic resources such as databases and Internet sites. It is advisable to select current and available resources.

Note: Applicants are responsible for ensuring that copyright laws are followed. Developers are responsible for obtaining all appropriate copyright clearances for their course and provide evidence of copyright clearance as part of their submission. Course materials that appear to demonstrate copyright infringement will not be approved.

Evaluation of the Locally Developed Course of Study
Course developers should develop an evaluation plan for the duration of the approval cycle of the Locally Developed Course. Course developers should reflect on the effectiveness of the course during the pilot year and subsequent years of the five-year cycle. Evaluation of the Locally Developed Course of Study should take place before submission to renew the course.
Form D-3: Locally Developed Course of Study Approval Form

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<tr>
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<th>Credit Value</th>
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<td>Guitar 10L</td>
<td>10</td>
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<th>Original Commencement Date</th>
<th>Expiry Date</th>
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<tbody>
<tr>
<td>August 26, 2006</td>
<td>June 30, 2011</td>
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Approved: Yes X No

Conditions of Approval:
Guitar 10L has been approved for the 2006-07 pilot year. For years 2-5 of the approval cycle, please enter the courses on the monitoring form.

Executive Director:

Observations/Suggestions:

Distribution:
1. Executive Director:
   - Curriculum and E-Learning
   - FELS (French curricula only)
2. Regional Director of Education
3. Director of Education
4. Provincial Examinations, Student and Teacher Services Unit (Registrar's Office)

For Use of Registrar's Unit Only

Date Entered: Mar 19, 2016
Course Code: 4532
Registrar's Official Personnel Authorization
Form D-2: Locally Developed Course of Study Approval Form

Region: Saskatoon S.D.  School Division: Division Wide

School No.  School Name
4154902  Aden Bowman  School No.  School Name
TBD  Centennial
4154902  School Name

School No.  School Name
4154802  Evan Hardy  School No.  School Name
4154802  School Name

School No.  School Name
4156102  Marion M. Graham  School No.  School Name
4154704  School Name

School No.  School Name
TBD  Tommy Douglas  School No.  School Name
4155004  School Name

School No.  School Name
4154401  Saskatoon Christian School  School No.  School Name

Guitar 20L
Course Title

August 28, 2008  Grade Level  11
Original Commencement Date  Credit Value  1.0

Expiry Date  June 30, 2011

Approved: Yes X  No

Conditions of Approval:
Guitar 20L has been approved for the 2006-07 pilot year. For years 2-5 of the approval cycle, please enter the course on the monitoring form.

Jane Kurgan  May 14, 2006
Executive Director

Observations/Suggestions:

Distribution:
1. Executive Director:
   • Curriculum and E-Learning
   • FELB (French curricula only)
2. Regional Director of Education
3. Director of Education
4. Provincial Examinations, Student and Teacher Services Unit (Registrar's Office)

For Use of Registrar's Unit Only

Date Entered  Course Code  Registrar's Office Personnel Authorization
Form D-2: Locally Developed Course of Study Approval Form

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Original Commencement Date: August 28, 2006

Approved: Yes X No

conditions of Approval:

Guitar 30L has been approved for the 2006-07 pilot year. For years 2-5 of the approval cycle, please enter the course on the monitoring form.

May 14, 2006

Executive Director

Observations/Suggestions:

Distribution:

1. Executive Director:
   - Curriculum and E-Learning
   - FELB (French curricula only)
2. Regional Director of Education
3. Director of Education
4. Provincial Examinations, Student and Teacher Services Unit (Registrar's Office)

Date Entered  Course Code  Registrar's Office Personnel Authorization
Course Outline

Rationale

The Guitar 10, 20, and 30 courses enable students to develop knowledge, skills, and attitudes needed to understand and communicate musical performances on the guitar, offering lifelong enjoyment as well as the potential for career opportunities. *The courses focus on developing the student’s knowledge of music as makers, (creative/productive component), and perceivers/responders (critical/responsive component) of music, through the medium of the guitar.*

Many students are drawn to explore the guitar due to a personal or cultural connection with the instrument. Guitar 10, 20, and 30 recognize that students may enter with a limited knowledge of music as well as a limited awareness of musical styles. These courses provide students with a solid foundation to perform music in a diversity of styles, while developing their knowledge and appreciation of a wider variety of genres.

Central to guitar pedagogy is the premise that student musicians must acquire the skills to read the language of music (as expressed through traditional musical notation), in order to study and perform essential repertoire and develop strategies for continued learning outside the classroom.

Guitar is an effective medium for reaching students who wish to learn independently, as opposed to learning within large musical groups. That said, students must also develop the ability to work with other student musicians in small groups, (duets, trios…)

In addition, listening to music serves as a means of providing a cultural/historical survey of the evolution of guitar styles, and also provides a series of models to be emulated. In the words of jazz legend Clark Terry, “imitate, assimilate, innovate.” The result is a dynamic, web-like relationship among the cultural/historical, critical/responsive and creative/productive components of the course as students strive to grasp the skills, which will enable them to master the challenges posed by the repertoire.
Goals and Foundational Objectives:

The foundational objectives describe the required content of Guitar 10, 20, and 30, while outlining the general skills, abilities, knowledge, attitudes and values the student develops as he or she progresses through the three semester program. Since the foundational objectives outline the critical learnings to be achieved, they must be used to guide instructional planning on all levels (semester, unit, lesson) and form the basis for student and program evaluation.

The foundational objectives are divided into five sections: Aural Skills, Musical Literacy, Interpretation/Appreciation/Decision-Making, Guitar Technique and Attitudes/Values. Each section starts with a general description followed by the foundational objectives and specific descriptions of the foundational objectives.

Due to the nature of the repertoire and performance practices, skills developed through Guitar 10, 20, and 30 are, for the most part, dissimilar from those skills developed in Band and Choral courses. Guitar courses provide both an entry point for novice student musicians and an enrichment opportunity for those students seeking further experiences to broaden their areas of musical learning.

Aural Skills

The art of music is expressed through sound. Aural skills are therefore of primary importance in developing knowledge and skills in music through Guitar 10, 20, and 30. Aural skills should be developed in two general areas:

perception -- those abilities which involve the recognition and basic understanding of what is heard.

inner hearing -- the ability to imagine or hear in one's head a melodic/rhythmic idea.

Imitative ear training strategies can serve as a springboard for learning music “by ear”, which contributes to independent/lifelong learning. To that end, students should engage in activities designed to promote the ability to develop pitch discrimination. Examples could include: tuning the guitar by pitch matching, melodic dictations and playbacks. Presented in a sequential manner, such activities should be employed to refine the student's ability to perceive and imagine musical sounds. The goal in attending to tuning and playbacks is ongoing growth in pitch discrimination and accuracy of tuning.

Listening experiences should also become an integral part of the course experience. Excellent examples of recordings by a selected list of guitarists representative of a wide range of styles must be presented regularly to the students. A musical climate which allows for listening, discussion and critical thinking and reflection throughout all musical learning should be encouraged.
The students will:

1. Demonstrate aural perception of the expressive and structural elements at work within a musical composition.

The development of aural perception should be directed towards:

**Expressive elements** -- factors such as dynamics, nuance, timbre, and articulation, (i.e. hammer-ons, pull-offs, slides, bends, and classical ligado).

**Structural elements** -- factors such as duration (pulse, tempo, meter, rhythmic patterns), pitch (vertical and linear structures), texture (monophonic, homophonic, polyphonic and antiphonal), and formal design (patterns of repetition, variation and repetition with variation).

**Stylistic characteristics** -- the combining of expressive and structural elements defines musical style. These must be understood from within the particular historical and cultural context and the context of the composition.

2. Activate the inner ear to facilitate interpreting musical ideas.

The term *inner ear* in this document refers to the ability to imagine or hear in one's head what is written in musical notation systems (standard notation as well as tablature). Students should continue to develop the ability to hear melodic and rhythmic ideas in their heads and begin to anticipate the effect that their musical intentions will have on these ideas.

3. Activate the inner ear to facilitate creating and expressing musical ideas.

Students need to realize they are creative individuals and are capable of expressing themselves musically. The ability to create and express one's own musical ideas is contingent upon the individual's ability to engage the inner ear or musical imagination. Given that guitar is often a re-creative activity, opportunities to compose, arrange and improvise musical ideas must be provided once basic skills are in place. This will make activities more meaningful for students as they will begin to understand the effect different techniques have on music and how they contribute as individuals to the whole.

**Musical Literacy**

While the term literacy implies the ability to read and write in a particular language, literacy can also be extended to include the concept of having acquired knowledge in a given subject area. In this document, the term musical literacy will have its primary focus on the ability to use acquired knowledge to demonstrate musical ideas aurally, (a result of fluency).
The students will:

1. **Develop an understanding of the fundamentals of music theory and its application to structural elements of music.**

   It is not the intent of this objective that students receive in depth instruction in music theory, harmony or counterpoint. It is important, however, that students have an understanding of the fundamental theoretical principles upon which music is designed (ie. scale and harmonic structures, intervals, formal structures, etc.), as well as the inter-relationships of the musical elements (timbre, duration, pitch, texture, etc.) at work within a musical composition.

2. **Use musical notation to interpret and express musical ideas.**

   As guitarists, the students should develop the ability to read and interpret musical notation encountered with independence and fluency. The development of sight reading skills also falls under this objective. The ability to use musical notation to write musical ideas (their own or others) is another important aspect of this objective.

3. **Use appropriate musical terminology.**

   Throughout the process of developing individuals who are musically literate, correct musical terminology should be employed by the teacher and its use encouraged in the students. Care must be taken that work of this nature is meaningful to the student. The focus should be on terms and musical concepts that are encountered in music being studied over the course of the three years of this program.

**Interpretation/Appreciation/Decision-Making**

The following objectives include aspects of both the affective and cognitive domains. Knowledge, experience and ability to think critically will enable students to become informed musical producers and consumers. To achieve this objective, the student will study, listen to, discuss and perform a wide variety of music.

The students will:

1. **Understand and appreciate musical expressions from a variety of cultural and historical contexts.**

   Since exposure is one of the most significant variables in developing the range of musical appreciation, it is important that music being studied (either through performing and/or listening) should represent a broad spectrum of styles and types. Music from the following style periods should be included: Classical, Spanish, Folk, Jazz, Blues, Rock, and Contemporary. Through a range of playing and listening experiences, students will begin to understand how music is a living, creative art form.
2. Understand and interpret musical works from a variety of cultural and historical contexts.

Students should develop an awareness and understanding of stylistic and interpretative differences in music from a variety of cultures and historical periods. Students should be able to reflect this understanding and awareness by performing a particular type of music in a stylistically appropriate manner. As listeners, students should be able to recognize and identify the significant stylistic characteristics of the music of various historical style periods. In effect, students should learn to understand, discuss and interpret a variety of musical expressions.

3. Develop a greater understanding of the role of music in contemporary societies.

Guitar 10, 20, and 30 should provide opportunities for students to examine the role music plays in various contemporary societies, including their own. Students will learn how music influences people. As well, through their investigation of music, they will develop a better understanding of the different functions music can have.

4. Become discerning consumers and producers of music.

By developing an awareness of what constitutes artistic quality in musical performance and composition, the students will be better able to make informed qualitative decisions concerning the artistic merit of a musical performance or composition. These decisions should be based on a broad foundation of knowledge, understanding and experience. Students should be allowed to hold different opinions on musical compositions they hear and play; this presents an excellent forum for discussion. Emphasis should be placed on supporting, not just stating, their opinions regarding a variety of music.

Guitar Techniques

Guitar techniques should be understood to mean the craft of music-making. The term encompasses those physical and mechanical skills required in order to use a musical instrument as a means of expression. Instruction in guitar techniques must always be placed within a musical context. Technique empowers students to express themselves musically. However, care must be taken to guard against overemphasizing technique to the detriment of musical considerations and the other objectives of this program.

The authors suggest that the classical acoustic guitar serves as the most suitable instrument for introduction to the world of the guitar in a classroom setting. As the goal is to develop a disciplined approach to music making and skill development, (rather than simply “learning a bunch of tunes” by rote), the authors believe that initial exposure to classical playing position and note reading establishes a foundational mindset that will lead to many other styles. The nylon strings of the classical guitar are easier on the fingers of a beginning guitarist, and the wider neck is more conducive to developing correct playing techniques.
The students will:

1. Produce a characteristic tone on their guitar.

The development of a mature, characteristic tone on a guitar and the ability to use that tone as a means to artistic expression is the result of several factors:

- Physical -- playing habits such as: posture, hand position, pick grip, strumming techniques.

- Aural concept -- the player's aural image of a desirable tone quality directly affects the tone produced. By using models (live and recorded) and encouraging critical thinking skills, the development of a mature concept of tone quality can be enhanced.

- Expressive intent -- advanced students should be encouraged to explore possibilities in timbral shading or nuance (ie. ponticelli, harmonics, rubato) in order to achieve a wider spectrum of artistic expression.

2. Perform with technical accuracy and fluency.

In order to develop the technical skills necessary to pursue a variety of performance-oriented activities, a portion of class time should be devoted to the development of guitar techniques. Technical skills and abilities may be expanded through the use of method or technique books. In addition, procedures and routines for efficient individual practice should be emphasized.

3. Apply technical abilities as a means to musical expression.

This objective represents a synthesis of the previous foundational objectives. Students should understand that guitar techniques remain a means to an artistic end rather than an end in itself and, therefore, should be emphasized to the extent that it facilitates musical expression. Opportunities to work in various musical groupings (ie. duets, trios) are to be encouraged to help students accomplish this objective.

Attitudes/Values

As a result of their experiences in the Guitar 10, 20, and 30 course students should develop an appreciation for the art of music and a life-long desire to be involved with music in a variety of settings. Students should begin to value different expressions of all styles of music. They will begin to understand why music is an important element in all societies, both past and present. Students will begin to realize there are many opportunities to be involved in music in every community.
1. Demonstrate a commitment to one’s own musical education and growth.

In guiding students toward independent and life-long learning, teachers should place increasing responsibility on students for their own musical education. Students should be offered as many opportunities to make meaningful contributions within and as an extension of the school music program. This could include organizing ensembles, live performances (both in and outside of the classroom), helping to select music, researching materials being studied and working individually to improve their musical contributions.

2. Recognize the value of music as a life-long source of enjoyment and personal fulfillment.

All encounters with music through the Guitar 10, 20, and 30 courses should promote positive attitudes toward musical activities and a valuing of the art itself. The course should instill within students a desire to continue involvement with music, in some capacity, throughout life.

Learning Objectives/Expressive Outcomes

Learning objectives more specifically define the outcomes of learning activities and outline the steps involved in achieving the broader foundational objectives. The learning objectives outlined in this document represent some of the ways the goals and foundational objectives may be achieved; however, they are not necessarily the only ways. These objectives should serve to guide the teacher in determining how the foundational objectives can be met. As well, they should form the basis for the development of specific objectives that best meet the needs of the students in a particular class.

The general learning objectives provided in this document take into consideration that:

- It is important that teachers and students are empowered to make decisions regarding repertoire to be studied. Learning objectives naturally emerge from the repertoire selected for study. However, attention will have to be paid to the selection of repertoire to ensure that the students achieve the foundational objectives.

- Since musical achievement is directly related to musical potential, background and level of motivation, specific learning objectives are often better developed by the teachers to assist individual students in realizing their full potential.

While the objectives are presented in this document in a linear fashion for the sake of clarity, it must be clearly understood that musical learning best takes place in an integrated, holistic fashion and from within the context of the repertoire being studied.
Musical development should take place in all of those areas outlined in the foundational objectives (aural skills, musical literacy, interpretation/appreciation/decision making, instrumental technique, attitudes/values) in an ongoing manner.

A checklist may aid the teacher in keeping track of learning objectives taught.

**Foundational Learning Objectives Chart**

Over the course of study in Guitar 10, 20, and 30 the students will:

<table>
<thead>
<tr>
<th>Aural Skills</th>
<th>Learning Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate aural perception of expressive and structural elements at work within a musical composition</td>
<td><em>refine their ability to recognize pitch accurately</em></td>
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<tr>
<td></td>
<td><em>continue to develop and extend tonal memory</em></td>
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<td></td>
<td><em>begin to recognize melodic structures (ie. contour, motives, tonal centre, modality, phrase length, intervallic relationships)</em></td>
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<td></td>
<td><em>become aware of melodic and harmonic tension and resolution in music</em></td>
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<td></td>
<td><em>recognize and identify textural structures (ie. chord voicings) in music</em></td>
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<tr>
<td></td>
<td><em>develop the ability to recognize and identify harmonic structures</em></td>
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<td></td>
<td><em>continue to recognize duration in music</em></td>
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<td></td>
<td><em>continue to recognize formal design (ie. theme and variations, song form) in music</em></td>
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<tr>
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<td><em>recognize the expressive elements of a sound or musical idea</em></td>
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<td></td>
<td><em>explore and discuss those distinctive elements present in a musical idea which define or identify a particular musical style</em></td>
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<tr>
<td></td>
<td><em>begin to discover the expressive intent of the composer</em></td>
</tr>
<tr>
<td></td>
<td><em>begin to discover the expressive intent of the performer</em></td>
</tr>
</tbody>
</table>

| Activate the inner ear to facilitate interpreting written musical ideas       | *continue to develop the ability to imagine or internally hear a written musical line* |
|                                                                               | *continue to develop the ability to imagine or internally feel written rhythmic patterns* |
## Music Literacy

### Develop an understanding of the fundamentals of music theory and its application to structural elements of music

- continue to extend knowledge of scale structures and how they apply to repertoire encountered
- continue to develop an understanding of intervallic relationships
- understand and apply principles of transposition, where appropriate
- continue to extend knowledge of chord structures
- begin to develop a basic understanding of chords and their harmonic functions
- continue to refine understanding of texture in music
- explore structural systems used in contemporary music as encountered in repertoire
- continue to extend understanding of form in music

### Use musical notation to interpret and express musical ideas

- develop an understanding of all pitch related notation encountered (ie., key signatures, accidentals, etc.)
- continue to develop an understanding of duration-related notations (ie., time signatures, note values, etc.) and meter as encountered in repertoire
- extend use of rhythmic notation to include increasingly complex patterns
- interpret and use notation pertaining to structure and form (ie., repeat signs, del segno, etc.) as encountered in repertoire
- extend knowledge and application of notation pertaining to articulations as encountered in repertoire
- extend knowledge and application of notation pertaining to timbre and dynamics as encountered in repertoire
- explore systems of graphic notation (ie. tab, chord frames) encountered in repertoire
- continue to develop independence and fluency in reading skills
- continue to develop sight reading skills
### Use appropriate musical terminology

- understand and use musical terms and vocabulary as encountered in repertoire

### Interpretation/Appreciation/Decision-Making

| Understand and appreciate musical expressions from a wide variety of cultural and historical contexts, including contemporary societies | demonstrate a receptiveness to new musical experiences from a variety of cultural and historical contexts  
| continue to develop a basic understanding of structural and expressive elements characteristic of music from a variety of cultural and historical contexts  
| continue to develop an awareness of the contributions of significant musicians, composers and musical works from various style periods and cultures studied |
| Understand and interpret musical works from a variety of cultural and historical contexts | As **performers:**  
| begin to make interpretive decisions that reflect an understanding of a particular musical style  
| begin to make interpretive decisions that attempt to reflect the expressive intent of the composer  
| As **listeners:**  
| begin to understand and interpret a musical work from within the framework of its cultural and historical contexts |
| Develop a greater understanding of the role of music in contemporary societies | continue to explore and discuss the various roles that music plays in students' personal lives  
| continue to explore and discuss the roles that music plays in contemporary Canadian societies  
| continue to develop an awareness of Saskatchewan and Canadian composers, musicians and the music industry  
| continue to explore and discuss the roles that music serves in various contemporary societies |
| Become discerning consumers and producers of music | • demonstrate reflective thinking when analysing and evaluating their own and others' musical performances  
• make informed evaluations of musical compositions encountered in repertoire and other listening activities demonstrate critical thinking to support their opinions of both live and recorded musical performances |

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<thead>
<tr>
<th>Attitudes/Values</th>
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| Demonstrate a commitment to their own musical education and growth | • participate in class activities in a positive manner  
• activate concentration and maintain attention throughout all activities  
• attend classes, rehearsals, performances, activities  
• regularly practice their instrument and complete assignments  
• respond to constructive criticism by taking steps to improve |

| Recognize the value of music as a life-long source of enjoyment and personal fulfillment | • seek opportunities to participate in a variety of musical activities  
• demonstrate an interest in improving their musical abilities, knowledge and understanding  
• demonstrate an interest in vocational and avocational musical opportunities outside of school  
• demonstrate a commitment to artistic quality in all musical pursuits |
# Guitar Techniques: Scope and Sequence

<table>
<thead>
<tr>
<th>Foundational Objective</th>
<th>Guitar 10</th>
<th>Guitar 20</th>
<th>Guitar 30</th>
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| **Associated Knowledge** | - parts of the guitar  
- identification of guitar fingers (both hands)  
- demonstrate classical playing position  
- introduce the elements of music  
- replacing strings and guitar maintenance | - creating harmonics  
- use elements of music in analysis | - using guitar effects, amplifiers, recording techniques (miking/direct hard disk recording) |
| **Music Reading**      | - all notes in first position in treble clef  
- rhythmic values: whole note to eighth note and equivalent rests  
- accidentals: sharp, flat, natural  
- time signatures: 2/4, 3/4, 4/4  
- music in two parts (where melody and bass are written on the same staff)  
- tied notes  
- pick up notes  
- syncopation  
- key signatures (C, G, and D major)  
- introduction to tablature  
- repeat sign | - introduce notes in other positions  
- sixteenth note combinations and equivalent rests  
- eighth note triplets  
- compound time signatures  
- D. S., D.C., fine, Coda  
- two and three note harmonies  
- variety of key signatures  
- more extensive tab | - reading notes and tab in bass clef |
| **Scales**             | - major scale construction (in three keys) in first position  
- full chromatic scale in first position | - five or more major scales in first position  
- introduce movable scale patterns (may include major, minor, blues, pentatonic) | - scales in all 12 keys (may also include modes) |
<table>
<thead>
<tr>
<th>Chords</th>
<th>Chording Techniques</th>
<th>Fingerpicking Techniques</th>
<th>Making Music in Groups</th>
<th>History</th>
<th>Composition</th>
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</table>
| - a variety of open string chords  
- introduction to E form (six string) barre chords | - brush stroke with thumb or nail of index finger (basic down-up strum)  
- fingerstyle arpeggiation of chords using \( p-i-m-a \) | - alternating \( i \) and \( m \) using both rest and free strokes  
- add \( p \) for music in two parts | - duets with melody and chordal accompaniment | - brief biographical and historical information arising from the repertoire studied | - write basic one voice pieces using the Music Reading skills |
| - interval study  
- primary/principal chords in major keys  
- study of triad and 7\(^{th}\) chord structure and theory (may include major, minor, dominant 7\(^{th}\), power chords)  
- playing of E form and A form barre chords | - introduce plectrum (pick)  
- variety of strumming patterns | - using \( p,l,m,a \)  
- using the plectrum to play melodies  
- palm muting  
- left hand muting | - add playing in trios and/or quartets (both teacher and student directed)  
- encourage informal “jam sessions” | - brief biographical and historical information arising from the repertoire studied | - encourage writing melodies over chord progression |
| | - sus, half dim, dim. chords, and extensions  
- rootless voicings | | - introductory study of the bass guitar to add to groups  
- encourage performing and recording | | - more advanced Compositional techniques  
- use of recording equipment |
| **Listening** | - use examples arising from the repertoire studied | - introduce awareness of master guitar players in various styles | - using elements of music for analysis of recordings/concerts of guitarists |
| **Ear Training** | - tuning the guitar by matching pitch chord recognition (major, minor, dominant 7\textsuperscript{th}) in root position - rhythmic and melodic echoes and/or dictations and rote playing | - tuning by harmonics - more advanced chord recognition (sus., jazz chords) | - transcribing/lifting tunes |
| **Styles** | - basic introduction to the concept of various styles of playing from repertoire | - introduction to blues, flamenco, Spanish, rock guitar | - jazz guitar |
| **Supplemental** | - finger exercises (stretches, coordination, strength builders) | - peer evaluations | - functional harmony - seminar presentations - self-directed study |
Instructional Guidelines

Music programs are intrinsically performance-oriented; however, when the goals and foundational objectives of Guitar 10, 20, and 30 are achieved, the students receive a *broad-based musical education*. In order to achieve the foundational objectives the following instructional guidelines should be employed.

The teacher should:

- Select repertoire that is central to the Guitar 10, 20, and 30 course experience, (ie. well-designed compositions which have the capacity to stimulate creative thought and engage the musical imagination of the students). Palmer (1998) asserts that “every discipline has a gestalt, an internal logic, a patterned way of relating to the great things at its core.” Each selection offers not only a new concept or skill to be mastered, but also a chance to discover many of the “great things” of music which are to be found not only in the repertoire itself, but, of even greater importance, in the recordings of master guitarists.

- Strive to develop the artistic potential of students at all stages. It is the striving for artistic quality in both process and product, and recognition, when it occurs, that is of paramount importance.

- Guide students to the expressive nature of music by involving them in making interpretive decisions during rehearsal, reflecting on the consequences of those decisions, and engaging their imaginations.

- Maintain a balance between developing the interpretive, expressive and technical abilities of making music.

- Encourage students to develop as individuals, in addition to developing ensemble goals.

- Ensure that performances and activities serve as a means to achieving the educational goals of the program.

- Ensure that the three components (critical/responsive, creative/productive, cultural/historical) are taught in an integrated and contextual manner, rather than in an isolated or fragmentary manner.

- Involve students in a wide range of musical pursuits, such as practicing and listening and in order to heighten their experience in performance-oriented activities.

- Establish a musical climate that reinforces listening and critical thinking skills throughout all music learning.
• Use a process such as "Listening to Music" (see Band 10,20,30 Curriculum Guide Appendix) to guide students in their listening experiences.

• Engage students in creating authentic performances which involve appropriate and diverse stylistic conventions.

• Establish a learning environment that nurtures musical growth and development. This can be accomplished implicitly through exposure and modeling and explicitly through explanations, discussion, analysis and other teacher-structured activities.

• Encourage students to participate in a variety of musical activities, including attendance at live performances of a professional and/or amateur level as a means of expanding their levels of musical skill, understanding and appreciation. They might attend workshops and summer guitar camps, study privately on their instrument, and listen to additional recordings.

• Employ educationally sound methods of evaluation and assessment.
### Explanation of how Common Essential Learnings have been incorporated

<table>
<thead>
<tr>
<th>Communication</th>
<th>Personal and Social Values and Skills</th>
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<tr>
<td>(C)</td>
<td>(PSVS)</td>
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<tr>
<td><strong>• use the terminology and vocabulary of music to</strong>&lt;br&gt;<strong>express musical concepts</strong>&lt;br&gt;<strong>• use descriptive, metaphoric language to articulate interpretive ideas</strong>&lt;br&gt;<strong>• use musical notation to interpret and express musical ideas</strong>&lt;br&gt;<strong>• use music as a form of expression and communication</strong>&lt;br&gt;<strong>• understand the role of the arts (music in particular) as metaphor for human experiences and construe meaning from musical experiences</strong>&lt;br&gt;<strong>• interpret the non-verbal communication of fellow musicians</strong></td>
<td><strong>• develop self-discipline</strong>&lt;br&gt;<strong>• develop self-esteem through accomplishment</strong>&lt;br&gt;<strong>• develop a sense of responsibility and commitment</strong>&lt;br&gt;<strong>• value quality and excellence</strong>&lt;br&gt;<strong>• develop poise and confidence in front of an audience</strong>&lt;br&gt;<strong>• respect the rights and properties of others</strong>&lt;br&gt;<strong>• respect the uniqueness and contributions of various cultures</strong>&lt;br&gt;<strong>• respect the uniqueness, abilities and creativity of others</strong>&lt;br&gt;<strong>• be receptive to new ideas and experiences</strong>&lt;br&gt;<strong>• contribute in a cooperative and positive manner as a member of a group</strong>&lt;br&gt;<strong>• understand and appreciate the artistic accomplishments of a variety of cultures</strong>&lt;br&gt;<strong>• value musical activities as a source of enjoyment and fulfillment</strong></td>
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<tr>
<th>Numeracy</th>
<th>Critical and Creative Thinking</th>
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<td>(CCT)</td>
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<td><strong>• use numerical concepts in music as they relate to:</strong>&lt;br&gt;- duration (tempo, meter, rhythmic notation and note values)&lt;br&gt;- pitch frequency, intervalllic relationships, scale patterns, harmonic structures, textural structures, chord progressions)&lt;br&gt;- timbre (instrumentation, balance, overtone series)&lt;br&gt;- articulation patterns</td>
<td><strong>• make informed musical evaluations and support those decisions</strong>&lt;br&gt;<strong>• synthesize a variety of skills, abilities, understandings and values</strong>&lt;br&gt;<strong>• explore possibilities and function creatively (composition, interpretation, improvisation)</strong>&lt;br&gt;<strong>• recognize and use one’s own creative abilities and talents</strong>&lt;br&gt;<strong>• solve problems (both technical and interpretive)</strong></td>
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<tr>
<th>Technological Literacy</th>
<th>Independent Learner</th>
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<td><strong>• understand the role of technology in shaping musical developments</strong>&lt;br&gt;<strong>• understand the role of musical needs in shaping technology</strong>&lt;br&gt;<strong>• understand basic acoustical/technological principles of sound and sound generators, both acoustic and electronic (synthesis, sampling, use of computers in composition and instruction, compact discs, multitrack recording, etc.)</strong>&lt;br&gt;<strong>• recognize the capabilities and limitations of technology as applied to music</strong></td>
<td><strong>• identify areas of personal interest or need and take steps to further develop these areas</strong>&lt;br&gt;<strong>• use libraries, recordings, internet, interviews/discussions and other forms of media (television, videos, DVDs) independently in order to extend learning</strong>&lt;br&gt;<strong>• seek opportunities to extend musical learning outside of class activities (attend concerts, study privately on their instrument, listen to recordings, read about music, attend clinics, workshops, summer music camps, and perform for others)</strong></td>
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Student Evaluation and Assessment

Evaluation is an integral feature of any musical activity. Evaluation in the Guitar 10, 20, and 30 programs serves the same purpose as in any other subject area -- to enhance learning and foster further student growth in the objectives of the particular program. However, evaluation in Guitar 10, 20, and 30 warrants some particular considerations. Evaluative practices must take into account the inherent subjective as well as the objective aspects of music and music education. Those foundational objectives which lie within the affective domain present some unique concerns in evaluation. While the type of data and the manner in which it is collected and interpreted is somewhat different than in most other subject areas, the same basic criteria for effective evaluation must be met.

Student evaluation involves making observations, determining formal and informal indicators of student achievement, keeping records, making decisions on the basis of the collected student information, and communicating progress to students and parents. Informal and formal evaluation of student progress is as essential in the Guitar 10, 20, and 30 courses as it is in other school subjects. To reinforce to students, parents, administrators and the general public the importance of Arts Education in Saskatchewan's Core Curriculum, the Guitar 10, 20, and 30 courses must include a means to assess the real benefits to students which result from their involvement in the courses.

Many products of learning in the arts are actions or behaviours that take place over time and are not easily captured for later reflection and appraisal. Two major challenges of student assessment in Guitar courses are determining observation criteria and record-keeping. It should be noted also that student self and peer-evaluation are important means to further develop students' abilities. Teachers should structure some lessons to provide for these.

The following principles will guide teachers in the development of plans for student evaluation in the Guitar 10, 20, and 30 courses:

- Student evaluation should be linked to the foundational objectives of the program. Within a foundational objective, specific learning objectives are derived and apply to a particular aspect of the course content. Student evaluation will determine to what extent these learning objectives have been achieved by individual students.

- Student evaluation should be a continuous process which follows the progress of a student over a significant period of time.

- A teacher should assess students in conjunction with instruction and not outside or apart from the learning experience. The foundational and specific learning objectives determine the instructional strategies employed and the choice of evaluation techniques.
A teacher should employ a number of different methods of assessing learning so that a number of different types of learning may be evaluated.

Teacher and students should discuss the students' work often in order to identify areas where more work is needed. Students need to know what is being evaluated as well as how it is evaluated.

Teachers should equip students for peer and self-evaluation to be used in conjunction with the teacher's evaluation of students.

The focus of evaluation should be upon the objectives and the extent to which themes (ie. folk, world, or bluegrass music) or activities (ie. listening, chording, picking) are consistent with the objectives.

Students will reflect achievement of most objectives in the Guitar 10, 20, and 30 courses in individual ways.

Assessing Process and Product

Although the Guitar 10, 20, and 30 courses are primarily performance-oriented programs, teachers should include assessment of the student's creative and responsive processes as well as assessment of any culminating product such as a performance. Performances will give only a partial view of each student's experiences, understanding and development in the Guitar 10, 20, and 30 courses. Ongoing observation is essential to achieving a complete and balanced assessment and report of the student's overall learning. The teacher should observe students' struggles with creative problem-solving, their willingness to try new things, and their application of critical and reflective thinking.

Process

When assessing each student's learning processes in the Guitar 10, 20, and 30 courses, teachers must determine the extent to which students are achieving the learning objectives. Formative evaluation can include:

- all compositions and techniques being studied
- all group activities and rehearsals in progress
- the actual process of creative problem-solving within a rehearsal
- group or solo work in progress
- research or jot notes
- video and audio recordings of student work in progress in rehearsals
- student reflection, discussions and responses during the rehearsal process.

Some assessment techniques to use when evaluating objectives relating to process are: anecdotal records, observation checklists, contracts, personal reflective journals, written assignments, homework, conferences, individual and group assessments, and peer and self-assessments.
Product

When assessing performance in the Guitar 10, 20, and 30 courses, the teacher must determine the extent to which students are achieving the learning objectives by observing significant individual growth over the duration of the course(s). Summative evaluation can include:

- individual and collective (i.e. duet, trio) performances
- critiques of recorded works and/or concerts
- audio and video recordings of assigned repertoire
- students' reflection, discussions and responses regarding their own performances and other work

Some assessment techniques to use when evaluating objectives related to presentations or products are: performance tests; anecdotal records; observation checklists; personal reflective journals; written, oral and other tests; individual and group assessments; contracts; written assignments; homework; conferences; and peer and self-evaluation.

Note that presentations or performance should not be evaluated in isolation, but must always be evaluated in conjunction with the students’ creative problem-solving process, their intentions, their previous work and the set objectives.

Teacher Observations

Teacher observations are essential components of the evaluation process in the Guitar 10, 20, and 30 courses. Teachers should carry clipboards with them to class and devote small portions of each class to record-keeping. It is a good idea to develop a list of observable behaviours that are directly linked to the learning objectives for each unit and to share this list with students so that they are aware of the objectives of the unit. They may also become involved in the evaluation process by suggesting criteria that might be used in assessing their progress and by participating in the assessment of the progress of themselves and others toward achieving the objectives. In so doing, students assume a greater responsibility for their own progress.

It isn't possible to record observations of the behaviour of every student in every Guitar class. The teacher might focus on a small number of students each day or limit the recording of observations to those behaviours on a particular day that indicate individual student growth, competence or areas requiring more work.

There are several methods of recording observations:

**Anecdotal records:** The teacher records brief notes about the student's progress toward achieving the objectives of the unit. These notes might deal with such things as the student's work habits, contributions to discussions and relationships with other students.
**Checklists:** The teacher prepares a checklist of observable behaviours. These behaviours might include the student's willingness to participate in discussions and music experiences, the student's ability to listen to others, and the student's ability to assume and sustain roles. During the course of the lesson, the teacher checks off these behaviours as he or she observes them.

**Rating Scales:** The teacher completes, for each student, a rating scale indicating the student's progress toward achieving the learning objectives for the unit. Rating scales may be used in a formative way at the beginning and middle of a unit, and in a summative way at the end of the unit. The following is an example of a rating scale. These categories can be modified to suit the needs of a particular class.

ie.: shows interest in improving musical abilities and understanding

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<tr>
<td></td>
<td>unacceptable</td>
<td>weak</td>
<td>satisfactory</td>
<td>good</td>
<td>very good</td>
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**Student Profiles**

It is important to develop a composite profile of each student's progress for each reporting period in order to provide concrete information for students and parents. Report cards and parent-teacher interviews provide excellent opportunities to increase parents' awareness of the content of Guitar courses and the benefits that students derive from their involvement in them.

Students and their parents will want to know the objectives and criteria upon which an evaluation was made. Observation forms and other pertinent material should be maintained whenever possible for reference and discussion. This is particularly valuable when reporting student progress that was not assessed through more familiar methods such as written tests, performance exams or written assignments.

The main purpose of evaluation, of course, is to improve student learning. The time-consuming task of reporting student progress can often overshadow this objective, so it is necessary to design the most efficient and time-saving record-keeping forms prior to teaching the unit of study.

**Grading and Reporting**

It is the responsibility of the school division, school principal and teaching staff to establish student evaluation and reporting procedures consistent with the philosophy, goals and objectives of the curriculum requirements document.

Evaluation and grading criteria should be derived from the foundational objectives and the learning objectives that they encompass. It is important that teachers make clear to students, in advance, the purpose of the assessments and whether they will be used as part of a grade or summative comment.
Students need to know what is being evaluated as well as how it is evaluated. Evaluation criteria should be discussed with students throughout the semester, before, during and after each unit of study, so that students may be active participants in their own evaluation process. In fact, the students themselves may help to set the assessment and evaluation criteria once they understand the objectives.

The reporting of student progress may take the form of descriptive reports and/or a letter or number grade. When translating assessment data into marks or summative comments, teachers should ensure that each of the foundational objectives has been assessed over the course of the year. At times during the semester, teachers may place more emphasis or weight on certain foundational objectives depending upon the particular activity, project, or classroom experience in which the students have been involved. The final mark and summative comments should reflect a balance among the foundational objectives and the semester's experiences. They should also reflect a balance among the three components of the curriculum.

The complexity of individual student development in the Guitar 10, 20, and 30 courses, as in many other subjects, cannot easily be represented by one single symbol and teachers may decide to replace or supplement grades with descriptive comments. Whether or not a letter grade, percentage mark or a descriptive report is used, the teacher and the report card must indicate clearly to both students and parents the knowledge, processes, skills, abilities, values and attitudes that the student is developing through the Guitar 10, 20, and 30 courses.

**Anecdotal Record-keeping and Evaluation Forms**

Refer to Appendix B of the Band 10,20,30 Curriculum Guide for Considerations for Course and Program Development.
Suggested Resources

Guitar 10

Shearer, Aaron, *Classic Guitar Technique*, volume one, CPP Belwin.

Guitar 20 and 30

Noad, Frederick, *First Book for the Guitar*, parts one and two, G. Schirmer, Inc.
*Great Classical Themes*, Easy Guitar with notes and tab, Hal Leonard.
Guitar Series, Introductory Repertoire and Studies, Royal Conservatory of Music, Frederick Harris Music.

**National Guitar Workshop Series**, such as:


**Music Theory**

Feldstein, Sandy, *Practical Theory*, books one, two, three, Hal Leonard
Columbo, Franco, *Guitar Note Speller*, Belwin Mills.

**Assessment**