

Westwood Collegiate Jazz Band

Course Outline – Gr. 9-12

Essential Learnings:*

[*As defined by the Manitoba Curriculum Framework for Music Education 2015]

1. Making Music: Music Language and Performance Skills

The learner develops language and practices for making music. This refers to how you understand and apply the concepts and skills of Music making or your technical literacy.

Generally speaking, this would include these specific outcomes:

Articulation	Breath Control	Phrasing	Range Extension
Alternate Fingerings	Rhythm	Sight Reading	Balance and Blend Musical
Independence			

2. Creating Music: Creative Expression in Music:

The learner generates, develops and communicates ideas for creating music. This refers to your interpretive ability and how you process the information you are given.

Generally speaking, this would include specific outcomes:

Phrasing	Musicianship	Interpretation
Balance and Blend	Risk Taking	Style

3. Connecting to Music: Understanding Music In Context:

The learner develops understanding about the significance of music by making connections to various times, places, social groups and cultures. This not only refers to how music reflects and influences culture and identity, but also pays homage to the historical and geographical context of music.

Generally speaking, this would include specific outcomes:

Who?	What?	When?	Where?
Why?	Genre	Style	Tradition
Meaning	Purpose		

4. Responding to music: Valuing the Music Experience

The learner uses critical reflection to inform music learning and to develop agency and identity. This refers to how you might reflect, analyze, and construct meaning in response to your own and others music making.

Generally speaking, this would include specific outcomes:

Self-evaluation	Discussion of Musical Experience	Appreciation
Listening	Effectiveness	Interpretation
Preference	Musical goal setting	

All essential learnings, and their corresponding outcomes, will be addressed from the podium through the various repertoire selections and method book technique builders throughout the year. Repertoire will be selected to provide a diverse exposure to different musical styles. The diversity of selected repertoire may include: Blues, Funk, pop-arrangements, newly composed works, R and B, transcriptions, Latin, Swing, and Ballads. We will be approaching all repertoires using a comprehensive musicianship strategy embedded within a spiral curriculum. Therefore, all essential learnings, and their corresponding outcomes, will be addressed as they pertain to the repertoire (Comprehensive Musicianship) and each concept will build upon itself (Spiral Curriculum).

Resource Materials:

Students will be using the **Essential Elements fo JAZZ ENSEMBLE** method book. Each student will receive a method book at the beginning of the year from Mr. Edwards. This method book will form the foundation of our technical training and theoretical understanding during specifically identified class times - [9-12 inclusive]. If for some reason copies are not available from Mr. Edwards, students will have to wait while he replenishes his stock in a timely manner.

Internet Use:

We pride ourselves on making every aspect of the band program available to parents and students alike. Consequently, you can find out everything from: upcoming dates to frequently asked questions, to rules and regulations on our blog site. It is the student's responsibility to check this site regularly and to be up to date on all information posted. In addition, you can find musical help and useful hints on the site. The expectation is that all students follow Mr. Edwards on Instagram. This easy-to-use program allows for a quick and efficient dissemination of any pertinent information about the "happenings" in the band program; thus reducing the amount of discussion during class time and gifting us more playing time.

Concerts and Uniform:

Concerts are a very formal event for everyone involved. These events are the band equivalent of your midterm and final exam and we treat them very seriously. As part of their assessment, all students **must** be present at the final rehearsal before a concert. If a student has an unexcused absence before a concert they will not be allowed to perform at the event in question and forfeit any evaluative mark associated with the performance.

We take great care to plan our concert dates in advance. You will be told the Winter Concert and the Final Concert Dates during the first few weeks of class along with all other performance dates and times. These dates will be posted on the band website for your convenience. Attendance is mandatory at concerts. In the extreme circumstance that a student cannot attend a concert, Mr. Edwards must be notified and an alternate test date may be arranged where the student will be asked to play all of their performance pieces in front of Mr. Edwards.

Concert uniform:

Men are to wear a dark suit or dark sports jacket and dark pants, tie, matching dark socks and dress shoes.

Ladies are to wear a dress [leaning towards the summer dress style and not the formal ball gown type], and matching dress shoes. Please keep in mind that a "Dress" is a one-piece ensemble and not a skirt and a blouse.

We are also very sensitive to people's needs. **IF** this uniform requirement presents any issue for you, please come see Mr. Edwards to discuss and we can always come to an agreement so that we all have an enjoyable concert experience.

Please be forewarned that we take our uniform **VERY SERIOUSLY** at Westwood, and any student that shows up to a concert without the above mentioned uniform will not be permitted to play until they are dressed appropriately. In addition, if the student fails to change into the proper uniform, they will not be permitted to play and forfeit any evaluative mark associated with the performance.

Formative and Summative Assessment:

For our purposes here, **Formative Assessment** is defined as the day-to-day feedback that the students receive from Mr. Edwards that helps guide them through each task and **Summative Assessment** will be thought of as anything that we do during class time that is ultimately recorded in Mr. Edwards grade book and could, ultimately, count towards a student's standing in this course of study.

Formative Assessment is designed to make sure that students understand where they are with each of the “Learning Outcomes” and what they might have yet to do to perfect that task. Literally 100’s of times a class Mr. Edwards will give this type of assessment, through verbal and non-verbal cues and gestures, to the band and its individual members. On each summative report and self-evaluation, students will receive some form of written assessment that will guide them towards a perfection of the task at hand or a reassurance that: they have met, are on their way to meeting or in some cases have exceeded, this goal.

Students will receive **Summative Assessment** on a regular basis through playing tests and will be further assessed during class-time on: Active Listening, Attention to Conductor and Contribution to Ensemble. Summative Assessment will be designed around a rubric that may appear on the web site so that everyone involved will know what specific outcome(s) is/are being evaluated and in what way that specific mark will be determined. For an in-depth explanation of “Learning Outcomes” refer to page one of this course outline and for an even more detailed explanation of what exactly we are looking for during the Summative Assessment process, please see the Self-evaluation guide on the main page of our website, as every aspect of classroom evaluation is broken down there for your consideration.

ASSESSMENT BREAKDOWN:

A student’s mark will be calculated on the following percentage breakdown based around the Essential Learnings (and their corresponding outcomes) as defined by the Manitoba Curriculum Framework of Outcomes for Arts Education.

MUSIC MAKING: MUSICAL LANGUAGE AND PERFORMANCE SKILLS - roughly about 50% of our course content.

Performances are marked out of 100. (Sample Rubric on website)
Playing tests are marked out of 50. (Sample Rubric on website)

As mentioned in section one at the top of the course outline, “music language and performance skills” refers to how students understand and apply the concepts and skills of music making or their technical literacy. This would include concepts such as: Articulation, Breath Control, Phrasing, Range Extension, Alternate Fingerings, Rhythm, Sight-Reading, Musical Independence and Balance and Blend.

Consequently, as a method of summatively assessing this outcome, each concert is to be considered an evaluation of the students involved. Each member of the ensemble will receive the same summative assessment as determined by Mr. Edwards. However, the majority of this “outcome” will be determined through an individual assessment, which will consist entirely of excerpts and studies from the repertoire and/or method book. These evaluations will take place once each quarter and will be done during class time. As mentioned above, Mr. Edwards may

place a rubric on the website that details the assessment expectations. Once finished, the results of these assessments will be placed in each student's portfolio. If any student is unhappy with his or her mark they are permitted to take an infinite number of re-tries at no penalty, outside of class time, within the allotted marking period until they are satisfied that their best is recorded.

CREATING MUSIC: Creative Expression in Music - Roughly about 20% of our course content.

Each Sectional is marked out of 20

As mentioned in section two at the top of the course outline, "creative expression in music" refers to the student's interpretive ability and how he or she may process the information that they are given. This would include concepts such as: Phrasing, Musicianship, Interpretation, Balance and Blend, Risk Taking and Style. It is a strong tenet of a well-developed program that its members have the opportunity to experiment with these concepts individually during class time; however, it is even more important that they meet and discuss these ideas in a small group setting and determine the best artistic solution to their endeavours.

Consequently, each student will be expected to meet four times during each reporting period with their section members to work on the aforementioned concepts. In order to receive any accreditation towards a student's summative evaluation, the sectional must be a minimum of 30 minutes and students must be present for the whole time. Sectionals are to be scheduled by the individual section members and coordinated by the section leader [named at the start of the year by Mr. Edwards]. Mr. Edwards will attend sectionals only if invited, as his presence may undermine the autonomy of the process. Sectionals do not have to take place at the school. Once a sectional has taken place, it must be recorded in the sectional book in order to receive any mark. Sectionals can be broken into individual parts – i.e. 1st Clarinet, 2nd Clarinet and 3rd Clarinet; however, one of your quarterly sectionals should try to include the entire section.

RESPONDING TO MUSIC: Valuing the Musical Experience -

Roughly about 30% of our course content.

Each Written Reflection is marked out of 100. (Sample Rubric on website). There are four per term

As mentioned in section four at the top of the course outline, “valuing the musical experience,” refers to how students might reflect, analyze, and construct meaning in response to their own and others' music making. This would include concepts such as: Discussion of Musical Experience, Appreciation, Listening, Effectiveness, Interpretation, Preference, and Musical goal setting.

As a result, students will have input into their own summative assessment through quarterly Written Reflections. Students are to read the “How to complete a successful Written Reflection” document posted on the website and respond accordingly.

All completed Written Reflections will be read by Mr. Edwards and filed in each student's portfolio. These portfolios are available to the students outside of class time in the band room. All students are expected to re-read their previous Written Reflection before beginning their next. All Written Reflections remain in the student's portfolio until the end of Grade 12. Upon graduation or departure from the band program, students can request to keep their portfolio.

CONNECTING TO MUSIC: Music in Context - Roughly about less than 5% of our course content.

This not only refers to how music reflects and influences culture and identity, but also pays homage to the historical and geographical context of music. During class, from time to time, there is a need to get into the details of the history of a piece of music or some other musical analysis that has to do with the 5 w's, tradition, purpose, meaning or style. Here we often, like in a traditional classroom, take note of the discussion and its deeper meaning.

These moments are recorded in the grade book through: oral testing, quizzes and written assignments.

Although they do not make up the majority of our course, they are important and consequently are included in the student's final mark.