

Prairie Valley School Division

Guitar 30L

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In collaboration with
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Guitar 30L

Rationale

In the Guitar 10 and 20 courses, students developed knowledge, skills, and attitudes needed to understand and communicate musical performances on the guitar, with a goal of offering lifelong enjoyment as well as the potential for career opportunities. *The courses focused 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.* **The Guitar 30 course includes and builds on these areas, using more challenging music and a wider variety of genres.**

In the Guitar 20 course, we recognized that students may enter with a limited knowledge of music as well as a limited awareness of musical styles. In the Guitar 30 course, a solid foundation of performing music in a diversity of styles has been developed as well as knowledge and appreciation of a wider variety of genres. This solid foundation allows students work with more challenging and diverse repertoire.

As in Guitar 10 and 20, the premise that student musicians must acquire the skills to read the language of music in order to study and perform essential repertoire and develop strategies for continued learning outside the classroom is important.

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, etc.)

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.

Common Essential Learnings

Communication (C)

- use the terminology and vocabulary of music to express musical concepts
- use descriptive, metaphoric language to articulate interpretive ideas
- use musical notation to interpret and express musical ideas
- use music as a form of expression and communication
- understand the role of the arts (music in particular) as metaphor for human experiences and construe meaning from musical experiences
- interpret the non-verbal communication of fellow musicians

Personal and Social Values and Skills (PSVS)

- develop self-discipline
- develop self-esteem through accomplishment
- develop a sense of responsibility and commitment
- value quality and excellence
- develop poise and confidence in front of an audience
- respect the rights and properties of others
- respect the uniqueness and contributions of various cultures
- respect the uniqueness, abilities and creativity of others
- be receptive to new ideas and experiences
- contribute in a cooperative and positive manner as a member of a group
- understand and appreciate the artistic accomplishments of a variety of cultures
- value musical activities as a source of enjoyment and fulfillment

Numeracy (N)

- use numerical concepts in music as they relate to:
 - duration (tempo, meter, rhythmic notation and note values)
 - pitch frequency, intervallic relationships, scale patterns, harmonic structures, textural structures, chord progressions)
 - timbre (instrumentation, balance, overtone series) - articulation patterns

Critical and Creative Thinking (CCT)

- make informed musical evaluations and support those decisions
- synthesize a variety of skills, abilities, understandings and values
- explore possibilities and function creatively (composition, interpretation, improvisation)
- recognize and use one's own creative abilities and talents
- solve problems (both technical and interpretive)

Technological Literacy (TL)

- understand the role of technology in shaping musical developments
- understand the role of musical needs in shaping technology

- 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, multi-track recording, etc.)
- recognize the capabilities and limitations of technology as applied to music

Independent Learner (IL)

- identify areas of personal interest or need and take steps to further develop these areas
- use libraries, recordings, internet, interviews/discussions and other forms of media (television, videos, DVDs) independently in order to extend learning
- 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)

Instructional Guidelines

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

The teacher should:

- Select repertoire that is central to the Guitar 30 course experience, (i.e. 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.
- 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

Student Evaluation and Assessment

Evaluation is an integral feature of any musical activity. Evaluation in the Guitar 30 program serves the same purpose as in any other subject area -- to enhance learning and foster further student growth in the outcomes of the particular program. However, evaluation in Guitar 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 outcomes 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 30 course 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 30 course 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 course 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 30 course:

- Student evaluation should be linked to the outcomes of the program. Student evaluation will determine to what extent these outcomes 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 outcomes 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.
- The focus of evaluation should be upon the outcomes and the extent to which themes (ie. folk, world, or bluegrass music) or activities (ie. listening, chording, picking) are consistent with the outcomes.

Assessing Process and Product

Although the Guitar 30 course is 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 30 course. 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 30 course, teachers must determine the extent to which students are achieving the outcomes. 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 outcomes 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 30 course, the teacher must determine the extent to which students are achieving the outcomes by observing significant individual growth over the duration of the course(s). Summative evaluation can include:

- individual and collective (ie. 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 outcomes 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 outcomes.

Teacher Observations

Teacher observations are essential components of the evaluation process in the Guitar 30 course. 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 outcomes for each unit and to share this list with students so that they are aware of the outcomes 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 outcomes. 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 outcomes 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 outcomes 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.

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 outcomes 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 outcomes of the curriculum requirements document.

Evaluation and grading criteria should be derived from the outcomes. 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 outcomes.

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 outcomes has been assessed over the course of the year. At times during the semester, teachers may place more emphasis or weight on certain outcomes 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 outcomes 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 20 course, 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 20 course.

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.**

Adaptive Dimension

The adaptive dimension is defined as the concept of making adjustments in approved educational programs to accommodate diversity in student learning needs. It includes those practices the teacher undertakes to ensure curriculum, instruction and the learning environment are meaningful and appropriate for each student. (*The Adaptive Dimension in Core Curriculum*, Saskatchewan Education, Training and Employment, 1992.)

Both the Service and Inquiry Learning Models require students to develop their potential as independent learners while challenging basic belief systems. These methods use scaffolding and modeling techniques to create an environment consistent with the adaptive dimension.

It is helpful to consider that a classroom climate of acceptance and understanding allows students to feel comfortable and safe. This will allow students to share their deep personal thoughts, concerns and issues about the present day situation and about the kind of future that they envision for themselves, their families, their communities, and humanity. It is important for the teacher to, as a first step, teach communication skills and how to deal in an appropriate way with differences of opinion.

Outcomes and Indicators

The outcomes below describe the required content of Guitar 20 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 outcomes 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.

In accordance with other Saskatchewan provincial arts curricula, the outcomes are organized into three areas: Creative/Productive, Cultural/Historical, and Critical/Responsive. The Creative/Productive area is further subdivided into Guitar Techniques, Aural and Visual Music Literacies, and Composition. Each section starts with a general description followed by outcomes and indicators.

Due to the nature of the repertoire and performance practices, skills developed through Guitar 20 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.

Creative/Productive (CP)

Guitar Techniques

The term “guitar techniques” encompasses those physical and mechanical skills required in order to use the guitar as a means of expression, in addition to the fundamental musical skills required to perform music on the guitar.

Outcomes	Indicators
CP 30.1 Demonstrate knowledge of guitar set up, maintenance, playing position, and playing techniques.	a. Hold the guitar properly and demonstrate the proper finger positions. b. Demonstrate the ability to replace the strings of the guitar. c. Demonstrate the ability to amplify the guitar and adjust amplifier settings to create a characteristic tone. d. Play with a variety of down and up strumming patterns and combinations. e. Play with a variety of picking styles (e.g. fingerpicking, <i>p-i-m-a</i> , palm muting, left hand muting).
CP 30.2 Play a variety of scales, chords, and chord progressions.	a. Identify and play a major scale using three different patterns. b. Identify and play a minor pentatonic scale using three different patterns. c. Play a variety of open string chords as well as E form (six string) and A form (five string) barre chords. d. Play a series of chords successively with increasing facility.

Aural and Visual Music Literacies

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 decoding and encoding acquired knowledge in a given subject area. In this document, the term “musical literacies” will refer to the ability to understand and demonstrate musical ideas both aurally and visually.

Outcomes	Indicators
<p>CP30.3 Demonstrate increased aural skills.</p>	<p>a. Identify expressive elements such as dynamics, timbre, articulation, and texture while listening and playing.</p> <p>b. Identify structural elements such as pulse, tempo, pitch, and form while listening and playing.</p> <p>c. Demonstrate the ability to tune the guitar using a starting pitch.</p> <p>d. Demonstrate chord recognition (major, minor, dominant 7th) through playing a variety of music.</p> <p>e. Use rote playing to demonstrate melodic echoes or dictations.</p>

<p>CP 30.4 Interpret and express one’s own and other’s musical ideas using traditional notation and tablature.</p>	<p>a. Identify and play treble clef notes in the staff.</p> <p>b. Identify and play quarter notes, eighth notes, and sixteenth notes.</p> <p>c. Identify and play both chords and single note melodies using tablature.</p> <p>d. Use traditional notation and tablature to record one’s own and other’s musical ideas.</p>
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Composition

The term “composition” refers to the process of students generating and organizing musical ideas in order to create and communicate original music through the guitar.

Outcomes	Indicators
CP 30.5 Develop and communicate original musical ideas using music techniques, elements, and the principles of composition.	<p>a. Incorporate a variety of compositional tools such as repetition, tension and release, transition, form, and tonality into an original composition.</p> <p>b. Take personal and musical risks by trying new ideas, concepts, and styles.</p> <p>c. Collaborate with others to develop, refine, and present musical ideas.</p> <p>d. Communicate a “finished product” to others.</p>

Cultural/Historical (CH)

The following outcomes 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 these outcomes, the student will study, listen to, discuss, and perform music within cultural, historical, and contemporary contexts.

Outcomes	Indicators
CH 30.6 Identify and describe musical expressions from a variety of cultural and historical contexts.	<p>a. View and listen to a range of traditional and contemporary music selections from around the world.</p> <p>b. Explore and share brief biographical and historical information arising from the repertoire studied.</p> <p>c. Use the Internet and other sources to identify, discuss, and analyze musical expressions from a variety of different cultures and periods throughout history.</p> <p>d. Perform a particular type of music in a stylistically appropriate manner. (Styles may include jazz, folk, rock, etc.)</p>

	e. Recognize and identify the significant stylistic characteristics of the music of various historical style periods.
CH 30.7 Explore guitar music and its performers and educators and their influence in the world.	<p>a. Examine roles that guitar players might have beyond being performers and identify individuals who fit those particular roles.</p> <p>b. Identify influential guitar players, investigate why these players are so influential, and listen to their music. Give special attention to players from Saskatchewan and Canada.</p> <p>c. Discuss the First Nations/American Indian heritage of guitar players and the effect of this heritage on their music and lives.</p> <p>d. Research career avenues in guitar playing and music in general.</p>
CH 30.8 Examine the influence of guitar on current popular music styles with an emphasis on the music of Canada and Saskatchewan if possible.	<p>a. Investigate the role of guitar in current popular music styles (e.g. folk, country, pop/rock, hip hop, ska, etc.)</p> <p>b. Explore the role of guitar in the music of past eras, and make connections to the role of guitar in current popular music.</p>

Critical/Responsive (CR)

Students will respond to artistic expressions using critical thinking, creativity, research, and collaborative inquiry.

Outcomes	Indicators
CR 30.9 Listen and respond to one's own and other's music as a guitar player.	<p>a. Listen to guitar music and analyze form, tone, dynamics, time, characteristic rhythms, and/or key.</p> <p>b. Analyze the characteristic sounds, licks, tone, and other elements of well-known guitar players.</p> <p>c. Know, predict, and/or anticipate what is next or might be next in the music and prepare for</p>

	<p>that while performing in the moment of the music.</p> <p>d. Recall previous experiences and knowledge (in music and in life) and integrate these into solo and group guitar performances.</p>
<p>CR 30.10 Listen to performances of guitar music and individually and collaboratively develop and apply criteria to use in critical evaluation of one's own and other's work.</p>	<p>a. Listen to the music of great guitar players.</p> <p>b. Generate criteria of excellence through listening to the music of the great players (e.g. What is it that makes the music great? What do the great performers do that the student or student's ensemble do not?)</p> <p>c. Design and implement a plan for improvement (personal and group) based on the criteria generated from listening to the great players.</p>
<p>CR 30.11 Demonstrate knowledge of, and personal implementation of, the skills, techniques, and attitudes necessary for successful group performance.</p>	<p>a. Play in good time with the ensemble.</p> <p>b. Demonstrate leadership as a guitar player by offering help, ideas, and guidance to other players during and outside of class.</p> <p>c. Demonstrate a "professional" attitude towards conduct, focus, and communication skills in class, preparation of materials, and presentation of products as well as suggesting appropriate music for listening or performance.</p> <p>d. Know the value of individual practice, know how to practice, conduct an ongoing evaluation of one's own personal practice skills, and implement a plan to improve.</p>

Suggested Resources

Duncan, Charles, A Modern Approach to Classical Guitar, Book One and Two, Hal Leonard
Koch, G. & Schmid, W. Guitar Method, Book One and Two, Hal Leonard
Shearer, Aaron, Classic Guitar Technique, Volume One and Two, CPP Belwin
Noad, Frederick, First Book for the Guitar, Parts One and Two, G. Schirmer, Inc.
Noad, Frederick, Solo Guitar Playing One, Schirmer Books
Schmid, Will, Finger Picking Solos Method, Volume I, Hal Leonard
Great Classical Themes, Easy Guitar with Notes and Tab, Hal Leonard
Willard, Jerry, Fifty Easy Classical Guitar Solo, Amsco Publications
Guitar Series, Introductory Repertoire and Studies, Royal Conservatory of Music, Frederick Harris Music

Music Theory

Feldstein, Sandy, Practical Theory, Books One, Two, and Three, Hal Leonard
Capuzzo, Guy, Theory for the Contemporary Guitarist, Alfred
Columbo, Franco, Guitar Note Speller, Belwin Mills