



EDUCATION-POLICY COMMITTEE

School Board Office
3143 Jacklin Road
May 13, 2020 – 7:00 p.m.

A G E N D A

1. **CALL TO ORDER AND ACKNOWLEDGMENT OF FIRST NATIONS TERRITORIES**
We are honoured to be meeting on the traditional territories of the Coast Salish, specifically Esquimalt Nation, Songhees Nation, and acknowledge the three nations SD62 works with directly in our schools: Scia'new Nation, Coast Salish, and T'Sou-ke Nation; including the West Coast Pacheedaht Nation, Nuuchah-nulth. (words gifted by the three Nations SD62 works with)
2. **COMMITTEE REPORT** of March 3, 2020 Education Standing Committee meeting (attached)
3. **BAA COURSE PROPOSALS** (attached)
 - a. Percussion Ensemble 11A – Paul Block
 - b. Percussion Ensemble 11B – Paul Block
4. **REVIEW OF POLICIES/REGULATIONS** (attached)
 - a.
 - b.
5. **NEW BUSINESS**
 - a. COVID-19 Update and District Plans – Scott Stinson
 - b. School Act Amendment re Child Care – Scott Stinson
6. **FOR INFORMATION**
 - a. Research Project Approval – Chloe Faight, RRU – “Stronger Together: Developing an Environmental Education Provincial Specialist Association Chapter in the School Districts of the Capital Regional District” – Scott Stinson
 - b. Research Project Postponement – Zina Lee, University of the Fraser Valley – “Youth Online Study” – Scott Stinson
7. **FOR FUTURE MEETINGS – REVIEW OF POLICIES/REGULATIONS**
As per Policy Work Plan
8. **ADJOURNMENT AND NEXT MEETING DATE:** June 2, 2020



EDUCATION-POLICY COMMITTEE

School Board Office
3143 Jacklin Road
March 3, 2020 – 7:00 p.m.

COMMITTEE REPORT

- Present:** Trustees – Bob Phillips (Chair), Wendy Hobbs, Ravi Parmar
STA – Diane Wiens
PVP – Georgette Walker
SPEAC – Paula Wilson, Caroline Aked
CUPE – Lou Leslie, Lisa Haug
Sr. Admin. – Scott Stinson, Stephanie Hedley-Smith, Dave Strange
- Guests:** Frances Krusekopf, Jeannie DeBoice, Farzaan Nusserwanji
- Regrets:** Trustees Dianna Seaton and Margot Swinburnson, Harold Cull

1. **CALL TO ORDER AND ACKNOWLEDGMENT OF FIRST NATIONS TERRITORIES**

We are honoured to be meeting on the traditional territories of the Coast Salish, specifically Esquimalt Nation, Songhees Nation, and acknowledge the three nations SD62 works with directly in our schools: Scia'new Nation, Coast Salish, and T'Sou-ke Nation; including the West Coast Pacheedaht Nation, Nuuchahnulth. (words gifted by the three Nations SD62 works with)

2. **COMMITTEE REPORT** of January 7, 2020 Education Standing Committee meeting
The committee report of January 7, 2020 was approved as presented.

3. **PRESENTATIONS**

- a. Strengths, Successes and Challenges of the Pilot ECE Program - Frances Krusekopf and Jeannie DeBoice
Stephanie Hedley-Smith introduced Frances Krusekopf, Millstream Principal and Jeannie DeBoice, District Vice-Principal – Curriculum and Programs to present to the committee. Frances and Jeannie spoke to the current project and its strengths, successes and challenges. The project is currently into its second year, and is implemented in nine elementary schools. Discussion and questions followed.
- b. IT Presentation – Farzaan Nusserwanji
Stephanie Hedley-Smith introduced Farzaan Nusserwanji, Director of IT, to provide an update on the work that has been done in the district. An overview was given that highlighted operational improvements, innovation in learning, web applications and data, and teacher and classroom standards. The presentation also included an exploration of the new district website, the staff intranet, the plan for future technology transformation. Discussion and questions followed.

Note: Arising from the discussion was the request that staff look into guidelines for content on the public facing website and the staff intranet.

Note: Thought that some additional work might be considered in increasing staff awareness related to the staff intranet. The idea of a presentation at a future CUPE pro-d day was brought forward.

4. **BAA COURSE PROPOSALS**

a. Music Composition 10

Scott Stinson presented the proposed course created by Mandart Chan, music teacher at Belmont Secondary. Discussion and questions followed.

Recommendation:

That BAA Course Music Composition 10 be recommended to the Board of Education for approval.

5. **REVIEW OF POLICIES/REGULATIONS** (attached)

a. Draft Revised Policy and Regulations C-320 “Supervision of Students on School Buses” – Stephanie Hedley-Smith.

Stephanie Hedley-Smith advised that the updated policy and regulations addresses the supervision of students on school buses. Discussion and questions followed.

Notes: Request was made that the policy and regulations be made gender neutral.

Recommendation

That the Board of Education give **Notice of Motion** to draft revised Policy and Regulations C-320 “Supervision of Students on School Buses”.

6. **NEW BUSINESS**

a. Student Code of Conduct – Cellular Devices – Wendy Hobbs

The issue of cellular devices in schools was brought to the committee for discussion by Trustee Hobbs. Trustee Hobbs queried if this is a conversation that should be held involving all stakeholders to review guidelines and policy as it relates to digital devices and their use in schools. Discussion and questions followed.

Note: It was clarified that the Board sets policy, and schools interpret and implement policy. Related policy includes policy on District and School Codes of Conduct (C-309) and Acceptable Use of Technology (B-117).

Note: Based on the discussion it is felt that clarity of communication related to school policies is key as well as consistency in school policies be achieved where possible.

b. BC Representative for Children and Youth’s report on Youth Homelessness – Ravi Parmar

Board Chair Ravi Parmar presented and spoke to the recently released BC Representative for Children and Youth Report – From Marginalized to Magnified. Discussion and questions followed.

Recommended Motions for the Board of Education:

“That the Board of Education of School District No. 62 (Sooke) write a letter calling on the Ministries of Children and Family Development, Education, Minister of Mental Health and Addictions and the Municipal Affairs and Housing to work collectively within the Provincial Government and with

applicable stakeholders, e.g. School Districts, to address the recommendations proposed by homeless youth in the Representative for Children and Youth's report titled 'From Marginalized to Magnified'."

"That the Board of Education of School District No. 62 (Sooke) request staff to review the report "From Marginalized to Magnified" submitted by the Representative for Children and Youth and provide an analysis on the recommendations with a lens as to how the Sooke School District can provide a leadership role in addressing the recommendations proposed in the report that pertain to the work of a school district."

The committee supported both motions being brought forward to the Board for consideration.

7. **FOR INFORMATION**

- a. Research Project Approval (follow-up study) – Patti-Jean Naylor, UVic – "Physical Literacy 101" – Scott Stinson
- b. Research Project Approval (continuation of study) – Zina Lee, University of the Fraser Valley – "Youth Online Study" – Scott Stinson

8. **FOR FUTURE MEETINGS – REVIEW OF POLICIES/REGULATIONS**

As per Policy Work Plan

9. **ADJOURNMENT AND NEXT MEETING DATE: Apr. 7, 2020**



Board/Authority Authorized Course Framework Template

School District/Independent School Authority Name: Sooke	School District/Independent School Authority Number (e.g. SD43, Authority #432): SD62
Developed by: DUEY WRIGHT	Date Developed: May, 2020
School Name: Westshore Centre for Learning	Principal's Name: HEATHER LAIT
Superintendent Approval Date (for School Districts only):	Superintendent Signature (for School Districts only):
Board/Authority Approval Date:	Board/Authority Chair Signature:
Course Name: Percussion Ensemble 11A – Theory into Practice	Grade Level of Course: 11
Number of Course Credits: 4	Number of Hours of Instruction: 100

Board/Authority Prerequisite(s): None

Special Training, Facilities or Equipment Required:

Facility: Music Classroom Room, Stage with sound and lighting available

Equipment: Marimbas, Xylophones, drums, marching percussion equipment, drums, non-traditional percussion instruments, hand held multi-cultural instruments, keyboard mallets, drumsticks

Training: Training and expertise in Music, Music Theory, Percussion, Music Literature, Composition and Performance

Course Synopsis

In Percussion 11A, students will build upon the skills learned in Percussion 10B with respect to both traditional and non-traditional percussion instruments. They will use music reading and decoding skills to play more advanced literature and they will be prepared to understand the composer's musical intentions when they read a new piece of music. They will use their theory knowledge to compose music for percussion ensemble or other instruments as they see fit. As skill levels, knowledge levels and confidence levels increase, students will be able to perform more expressively, and will be prepared to play in ensembles at a high level. The course makes extensive use of on-line resources, and it is in fact possible for a student to meet all of the required outcomes independently through the on-line assignments.

Most students choose to combine the online aspects of the course with the opportunity to participate in class with ensemble rehearsals and coaching from their teachers. Each year, at the end of the second semester, students will have the opportunity to perform as an ensemble in a concert called Celebration of the Arts as well as a community concert in February called We Can Beat It.

Rationale:

Music has an emphasis on experiential learning for all students.

Percussion 11A is a course that builds on the skills and techniques learned in Percussion 10A/B. They will continue to develop mallet/stick technique, music reading and ensemble playing. There will be a historical content learned through playing, the history of percussion throughout many cultures through instruments and notated music. There will still be tremendous ranges in talent, skill, experience and confidence levels in the class. However, the comprehensive curriculum that is supported by innovative on-line resources, and combined with mentorship from their teachers and support from other local musicians, ensures that students will have exceptional support as they learn. It is expected that all students will continue to acquire the skills and confidence necessary to perform both alone and in an ensemble.

All students will have the opportunity to work with two percussion majors in a small group as well as large group setting to develop instrumental technique and music understanding. Students will learn about and use good practice habits that professional musicians incorporate into their own practice sessions. They will learn about how to prepare for rehearsals and concerts with proper practice habits. They will learn how to improve their understanding of personal responsibilities through problem solving, goal setting and self-reflection.

When students perform in an ensemble, they gain far more than the skills required to play their instrument as well as playing new instruments. They gain tremendous personal confidence and develop powerful teamwork skills. They learn about the power of mentorship - as they are mentored by professional performers, and as they in turn mentor less experienced students. They learn about commitment, follow through and being successful.

Through participation in the rehearsal and performance processes, students apply the skills, knowledge and attitudes that they have acquired during the course. They will also develop valuable personal and interpersonal skills that they will be able to apply in broader social and career contexts.

Goals

- to develop the knowledge, skills and confidence in mallet playing, traditional and non-traditional ensemble playing and composition
- to build community and a sense of belonging through collaborative and empowering rehearsal and performance experiences.
- to develop strategies and techniques to support creative processes in music, technique and performance.
- to explore and create, reason and reflect, communicate and document, and connect and expand – to understand connections between the performing arts and human experience

Aboriginal Worldviews and Perspectives:

The First People's Principles of Learning are inherent in Percussion Ensemble 11A.

- The Performing Arts are universal. Through singing, dancing and acting, audiences and performers alike can create connection, perspective and a shared experience.
- The power of story, an awareness of history, community involvement, and an emphasis on identity and experiential learning have been identified by the Ministry of Education as important characteristics of Aboriginal worldviews, and each has specific points at which there are crossovers with performing arts.
- Music, in particular, is an important vehicle for storytelling, creating awareness of history, and for preserving, creating, and changing personal and communal identities.
- All learning in the performing arts is by definition reflective, experiential and relational. ^[1]_[SEP]
- Percussion Ensemble 11A emphasizes a positive learner-centered approach to the performing arts.

BIG IDEAS

Music offers unique **aesthetic experiences** that can transform our perspective.

Enduring understanding of music is gained through perseverance, resilience and **risk taking**.

A musician's interpretation of existing work is an opportunity to represent identity and culture.

The nuances of musical expression are understood through deeper study and performance.

Music reflects aspects of time, place, and community.

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p><u>Explore and create</u></p> <ul style="list-style-type: none"> • Improvise and take creative risks in instrumental music • Perform in large ensemble, small ensemble, and solo contexts • Continue to explore and perform a variety of musical styles and genres • Use discipline-specific vocabulary to describe, document, and respond critically to rehearsals, and performances • Develop and refine musical skills for an intended audience • Explore the influences of dramatic works on social, cultural, historical, environmental, and personal contexts • Describe and respond to music using discipline-specific language <p><u>Reason and Reflect</u></p> <ul style="list-style-type: none"> • Analyze and interpret musicians' use of technique, technology, and environment in musical composition and performance using musical language • Reflect on personal rehearsal and performance experiences and musical growth • Consider the function of their instrument or role within the ensemble. • Analyze styles of music to inform musical decisions. <p><u>Communicate and Document</u></p> <ul style="list-style-type: none"> • Use discipline-specific language (music, dance, drama, stagecraft) to describe, interpret and analyze and respond to works and performances • Communicate ideas through performance • Document and share musical works and experiences in a variety of contexts. 	<p><i>Students are expected to know the following:</i></p> <p><u>Drumstick and Mallet Technique:</u></p> <ul style="list-style-type: none"> • Ability to demonstrate rudiments in match grip with drumsticks with alternating hand patterns • Ability to demonstrate rudiments in traditional grip with drumsticks with alternating hand patterns. • Ability to demonstrate appropriate mallet grip while alternating right and left hands while playing scales or notated music <p><u>Instrument Knowledge</u></p> <ul style="list-style-type: none"> • Ability to demonstrate how to properly play a pitched percussion instrument with proper technique including grip and alternating patterns with rudiments. • Ability to demonstrate how to properly play a non-pitched percussion instrument with proper technique using alternating patterns and rudiments. <p><u>Music Theory and Elements</u></p> <ul style="list-style-type: none"> • Music theory including reading rhythms and note values (sixteenth note combinations, quarter notes, eighth notes, half notes, whole notes and rests) • Music theory including reading notes (treble clef staff, identify lines and spaces) • Music theory including reading notes (bass clef staff, identify lines and spaces)

Connect and Expand

- Demonstrate personal and social responsibility with respect to creating, performing and giving feedback
- Apply practices that ensure a safe learning, rehearsal and performance environment.
- Consider personal safety and injury prevention when rehearsing and performing dance
- Explore the rehearsal, practice and performance protocols of professionals working in the performing arts.
- Explore First Peoples perspectives and knowledge, other **ways of knowing**, and local cultural knowledge to gain understanding through music and theatre production

- Ability to follow a piece of sheet music from start to finish
- Ability to write and compose music using symbols to represent sound
- Ability to respond to **elements of music** and describe how they are effective

Performance:

- Basic principles of performance - including audience captivation, performer etiquette and presence as a performer on stage
- Proper rehearsal, performance, backstage and front-of-house stage etiquette
- Reflection on self and ensemble performance through self reflection and constructive criticism.

Big Ideas – Elaborations

Risk taking: making an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities.

Aesthetic experiences: emotional, cognitive, or sensory responses to performing arts

Curricular Competencies – Elaborations

Large ensemble: ensemble in which many musicians perform the same part (e.g., concert choir, concert band, jazz band, string or symphony orchestra, guitar ensemble)

Small ensemble: ensemble in which musicians play alone or with only a few others, performing a particular part (e.g., chamber choir, vocal jazz ensemble, rock band or similar contemporary genre, jazz combo, brass quintet, string quartet)

Respond: through activities ranging from reflection to action

Feedback: a form of assessment for learning in which the learner is provided with meaningful observations, comments, and ideas from teachers and peers during the creative process

Document: through activities that help students reflect on their learning (e.g., drawing, painting, journaling, taking pictures, making video clips or audio-recordings, constructing new works, compiling a portfolio)

Ways of Knowing: First Nations, Métis, and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive

Musical Language: Using terminology to respond to or create music

Improvise: the ability to think quickly in relation to the given topic and adapt to what's going on

Content – Elaborations

Elements of Musical style

- Rhythm: (beat, meter, tempo, syncopation)
- Dynamics: (forte, piano, [etc.], ...)
- Melody: (pitch, theme, conjunct, disjunct)
- Harmony: (chord, progression, consonance, dissonance,
- Tone color: (register, range, instrumentation)
- Texture: (monophonic, homophonic, polyphonic,

Large ensemble: ensemble in which many singers perform the same part.

Content – Elaborations

Small ensemble: ensemble in which singers perform with only a few others, usually performing a particular part.

Musical language: vocabulary, terminology, and non-verbal methods of communication that convey meaning in music

Elements of music: metre, duration, rhythm, dynamics, harmony, timbre, tonality, pitch, texture, register, expressive markings, abbreviations; methods, processes, and concepts used in creating and performing music

Recommended Instructional Components:

- Large ensemble instruction
- Small ensemble instruction
- Direct Instruction ^{[[1]]}_{SEP}
- Online
- Demonstrations ^{[[1]]}_{SEP}
- Mentoring
- Peer teaching ^{[[1]]}_{SEP}
- Experiential Learning ^{[[1]]}_{SEP}
- Reflective Writing ^{[[1]]}_{SEP}

Recommended Assessment Components:

In Percussion 11A, there will always a tremendous range in talent, experience, skill and confidence. The focus therefore has to be on the ongoing learning process and on individualized achievement goals. This course aims to use assessment **OF** learning and assessment **FOR** learning throughout the duration of the course, as its means of assessment. In doing so, a variety of assessment techniques will be used. In addition to the recorded observations of instructors for formative and summative assessments, examples include:

Assessment Strategies: Formative

- Checklists, rating scales and rubrics for self-assessment purposes and as guidelines for setting goals.
- Rubrics for self, peer and instructor feedback
- Self Reflection journals and checklists
- Group Reflections
- Reflective Written responses
- Video logbooks
- Rehearsal and Performance journals
- Student/instructor anecdotal records – performance portfolio - logbook reflections – checklists
- Online Assignments
- Rehearsal and class assignments

Assessment Strategies: Summative

At the end of the course, students will conference with instructors, reflect on their experience in the rehearsal and performance processes and on their personal growth, and collaboratively complete an exit plan that will help to set goals for the next course.

Learning Resources:

There are no formal textbooks for this course. The course makes extensive use of online resources (podcasts, websites, etc.).



Board/Authority Authorized Course Framework Template

School District/Independent School Authority Name: SOOKE	School District/Independent School Authority Number (e.g. SD43, Authority #432): SD62
Developed by: DUEY WRIGHT	Date Developed: May, 2020
School Name: Westshore Centre for Learning	Principal's Name: HEATHER LAIT
Superintendent Approval Date (for School Districts only):	Superintendent Signature (for School Districts only):
Board/Authority Approval Date:	Board/Authority Chair Signature:
Course Name: Percussion Ensemble 11B	Grade Level of Course: 11
Number of Course Credits: 4	Number of Hours of Instruction: 100

Board/Authority Prerequisite(s): None

Special Training, Facilities or Equipment Required:

Facility: Music Classroom Room, Stage with sound and lighting available

Equipment: Marimbas, Xylophones, drums, marching percussion equipment, drums, non-traditional percussion instruments, hand held multi-cultural instruments, keyboard mallets, drumsticks

Training: Training and expertise in Music, Music Theory, Percussion, Music Literature, Composition and Performance

Course Synopsis

Percussion Ensemble 11B is intended to follow 11A. They will continue to build on skills on both non-traditional as well as traditional percussion instruments. Students will explore the performing arts in a variety of social/cultural/historical contexts, and will specifically develop and refine their skills in keyboard playing, cultural music with respect to the instrumentation required to play, Aboriginal music and drumline introduction. In the 11B level of the course, 25% of the instructional time in this course will be spent on theory refinement (music reading and decoding) – with a focus on developing and refining writing notated music and rhythms and developing rudimentary skills in match grip. The remaining 75% of instructional time will focus on performance preparation, drumline skills and community performances.

By the end of the course, students will have developed the skills, knowledge and confidence to perform on stage in large and small ensembles as percussion ensemble members, solo performances, and duets exhibiting stage personality. This course makes extensive use of on-line resources, and students will have online access to online videos for technique practice and music selection. Students will also have frequent opportunities to work with professionals and mentors from the community. Students are expected to do a minimum of one stage performance during the semester.

Rationale:

Music has an emphasis on experiential learning for all students.

Percussion 11B is a course that builds on the skills and techniques learned in Percussion 11A. In Percussion Ensemble, there is always a tremendous range in talent and skill. For this reason, this class always has a focus on stick and mallet technique building, theory knowledge, instrument care and knowledge and performance skills. They will continue to develop mallet/stick technique, music reading and ensemble playing from the level that they left off in Percussion 11A. The comprehensive curriculum that is supported by innovative on-line resources, and combined with mentorship from their teachers and support from other local musicians, ensures that students will have exceptional support as they learn. It is expected that all students will continue to acquire the skills and confidence necessary to perform both alone and in an ensemble. There will be a historical content learned through playing, the history of percussion throughout many cultures through instruments and notated music.

Students will showcase their range talents and skills learned through a minimum of one community concert throughout the semester. Performance opportunities will include:

- We Can Beat It Concert in February
- Buccaneer day parade in May
- Non-mandatory festival/band trips locally or abroad in March
- Collaborative concerts with other schools and music programs in the district
- Canada Day Parade in Sidney
- Pride Parade in July

Students will learn about and use good practice habits that professional musicians incorporate into their own practice sessions. They will learn about how to prepare for rehearsals and concerts with proper practice habits. They will learn how to improve their understanding of personal responsibilities through problem solving, goal setting and self-reflection.

When students perform in an ensemble, they gain far more than the skills required to play their instrument. They gain tremendous personal confidence and develop powerful teamwork skills. They learn about the power of mentorship, as they are mentored by professional performers, and as they in turn mentor less experienced students. They learn about commitment, follow through and being successful. Through participation in the rehearsal and performance processes,

students apply the skills, knowledge and attitudes that they have acquired during the course. They will also develop valuable personal and interpersonal skills that they will be able to apply in broader social and career contexts.

Goals

- to develop the knowledge, skills and confidence in mallet playing, traditional and non-traditional ensemble playing and composition.
- to build community and a sense of belonging through collaborative and empowering rehearsal and performance experiences.
- to develop strategies and techniques to support creative processes in music, technique and performance.
- to explore and create, reason and reflect, communicate and document, and connect and expand – to understand connections between the performing arts and human experience

Aboriginal Worldviews and Perspectives:

The First People's Principles of Learning are inherent in Percussion Ensemble 11B.

- The Performing Arts are universal. Through singing, dancing and acting, audiences and performers alike can create connection, perspective and a shared experience.
- The power of story, an awareness of history, community involvement, and an emphasis on identity and experiential learning have been identified by the Ministry of Education as important characteristics of Aboriginal worldviews, and each has specific points at which there are crossovers with performing arts.
- Music, in particular, is an important vehicle for storytelling, creating awareness of history, and for preserving, creating, and changing personal and communal identities.
- All learning in the performing arts is by definition reflective, experiential and relational. ^{1}_{SEP}
- Percussion Ensemble 11B emphasizes a positive learner-centered approach to the performing arts.

BIG IDEAS

Music offers unique **aesthetic experiences** that can transform our perspective.

Enduring understanding of music is gained through perseverance, resilience and **risk taking**.

A musician's interpretation of existing work is an opportunity to represent identity and culture.

The nuances of musical expression are understood through deeper study and performance.

Music reflects aspects of time, place, and community.

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p><u>Explore and create</u></p> <ul style="list-style-type: none"> • Improvise and take creative risks in instrumental music • Perform in large ensemble, small ensemble, and solo contexts • Use discipline-specific vocabulary to describe, document, and respond critically to rehearsals, and performances • Develop and refine musical skills for an intended audience • Explore a variety of contexts and their influences of musical works including place and time. • Describe and respond to music using discipline-specific language • Adapt performance techniques, processes and skills for use in innovative ways • Study and perform a variety of different musical genres • Explore a composer's musical and expressive intentions <p><u>Reason and Reflect</u></p> <ul style="list-style-type: none"> • Analyze and interpret musicians' use of technique, technology, and environment in musical composition and performance, using musical language. • Reflect on personal rehearsal and performance experience • Consider the function of their instrument or role within an ensemble • Receive and apply feedback during the rehearsal process 	<p><i>Students are expected to know the following:</i></p> <p><u>Drumming Rudiments</u></p> <ul style="list-style-type: none"> • Ability to identify match grip and traditional grip • Ability to demonstrate 4 of the basic rudiments <ol style="list-style-type: none"> 1) Single Stroke Roll 2) Double Stroke Roll 3) Flam 4) Paradiddle <p><u>Keyboard Scales and Rudiments</u></p> <ul style="list-style-type: none"> • Ability to hold mallets in match grip • Ability to identify where the notes are on any keyboard instrument • Ability to play passages using alternating hands (Right/Left) and able to decide when it is necessary to double • Ability to demonstrate alternating patterns for 3 basic scales up and down the keyboard <ol style="list-style-type: none"> 1) C Major scale 2) Bb Major Scale 3) Eb Major Scale

Communicate and Document

- Use musical vocabulary in response to musical experiences and by observing context
- Communicate ideas through performance
- **Document** and share musical works and experiences in a variety of contexts
- Analyze styles of music to inform musical decisions

Connect and Expand

- Demonstrate personal and social responsibility with respect to creating, performing and responding to instrumental music
- Develop a diverse repertoire of instrumental music that includes multiple contexts and perspectives.
- Explore personal, educational and professional opportunities in music or music-related studies.
- Explore the relationships between the arts, culture and society
- Demonstrate safe care, use and **maintenance** of instruments and equipment
- Explore First Peoples perspectives and knowledge, other **ways of knowing**, and local cultural knowledge to gain understanding through music and theatre production

Drumline Techniques:

- Ability to identify different types of marching drums used for drumline
- Ability to identify proper sticks or mallets to be used on the different drums
- Ability to play parts independently in an ensemble setting
- Ability to demonstrate proper rhythms and **articulations** for each part being played

Percussion Repertoire and Composition:

- Ability to use skills for mallets, drums and non-traditional percussion to play any part in a piece of percussion ensemble music
- Ability to use skills to perform as a soloist
- Ability to follow percussion music from start to finish with notations and musical symbols
- Ability to use proper music vocabulary and symbols to create compositions for percussion ensemble, small or large

Performance:

- Basic principles of performance - including audience captivation, performer etiquette and presence as a performer on stage
- Ability to perform in an ensemble being able to carry an independent part on their own
- Proper rehearsal, performance, backstage and front-of-house stage etiquette
- Reflection on self and ensemble performance through self reflection and constructive criticism.

Big Ideas – Elaborations

Risk taking: making an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities.

Aesthetic experiences: emotional, cognitive, or sensory responses to performing arts

Curricular Competencies – Elaborations

Large ensemble: ensemble in which many musicians perform the same part (e.g., concert choir, concert band, jazz band, string or symphony orchestra, guitar ensemble)

Small ensemble: ensemble in which musicians play alone or with only a few others, performing a particular part (e.g., chamber choir, vocal jazz ensemble, rock band or similar contemporary genre, jazz combo, brass quintet, string quartet)

Respond: through activities ranging from reflection to action

Document: through activities that help students reflect on their learning (e.g., drawing, painting, journaling, taking pictures, making video clips or audio-recordings, constructing new works, compiling a portfolio)

Ways of Knowing: First Nations, Métis, and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive

Variety of Contexts: Personal, social, cultural, environmental and historical contexts.

Musical Language: vocabulary, terminology, and non-verbal methods of communication that convey meaning in music

Maintenance: the appropriate inspection, diagnosis, and basic repair of instruments and equipment

Improvise: spontaneously compose or embellish musical phrases, melodies, or excerpts; improvisation provides a means for high-level reasoning, creative thinking, and problem solving in a variety of ways

Taking Creative Risk: make an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities

Content – Elaborations

Match Grip: In the matched grip each hand holds its stick in the same way

Traditional Grip: the right hand uses an overhand grip and the left hand uses an underhand grip.

Rudiments: a basic pattern used by drummers, such as the roll, the flam, and the paradiddle

Single Stroke Roll: A roll pattern which uses a single alternating pattern

Double Stroke Roll: A roll pattern which doubles the right and left hands (RRL)

Flam: one of the basic patterns (rudiments) of drumming, consisting of a stroke preceded by a grace note.

Paradiddle: one of the basic patterns (rudiments) of drumming, consisting of four even strokes played in the order left-right-left-left or right-left-right-right

Keyboard Instrument: a musical instrument that is played by means of a keyboard – piano, marimba, xylophones, vibraphone

Scale: an arrangement of the notes in any system of music in ascending or descending order of pitch

Articulations: clarity in the production of successive notes

Recommended Instructional Components:

- Large ensemble instruction
- Small ensemble instruction
- Direct Instruction ^[L]_[SEP]
- Online
- Demonstrations ^[L]_[SEP]
- Mentoring
- Peer teaching ^[L]_[SEP]
- Experiential Learning ^[L]_[SEP]
- Reflective Writing ^[L]_[SEP]

Recommended Assessment Components:

In a Percussion Ensemble class, there will always a tremendous range in talent, experience, skill and confidence. The focus therefore has to be on the ongoing learning process and on individualized achievement goals. This course aims to use assessment **OF** learning and assessment **FOR** learning throughout the duration of the course, as its means of assessment. In doing so, a variety of assessment techniques will be used. In addition to the recorded observations of instructors for formative and summative assessments, examples include:

Assessment Strategies: Formative

- Checklists, rating scales and rubrics for self-assessment purposes and as guidelines for setting goals.
- Rubrics for self, peer and instructor feedback
- Self Reflection journals and checklists
- Group Reflections
- Reflective Written responses

- Video logbooks
- Rehearsal and Performance journals
- Student/instructor anecdotal records – performance portfolio - logbook reflections – checklists
- Online Assignments
- Rehearsal and class assignments

Assessment Strategies: Summative

At the end of the course, students will conference with instructors, reflect on their experience in the rehearsal and performance processes and on their personal growth, and collaboratively complete an exit plan that will help to set goals for the next course.

Learning Resources:

There are no formal textbooks for this course. The course makes extensive use of online resources (podcasts, websites, etc.).

Research Impacts of Chloe Faught's Research to the School Districts in the CRD (SD61, SD62, SD63, SD64)

Program: Masters in Environmental Education and Communication, Royal Roads University

Research Title: STRONGER TOGETHER: DEVELOPING AN ENVIRONMENTAL EDUCATION PROVINCIAL SPECIALIST ASSOCIATION CHAPTER IN THE SCHOOL DISTRICTS OF THE CAPITAL REGIONAL DISTRICT: A CASE STUDY APPROACH

Topic and Method: My thesis research proposes to document the formation and operation of the newly established Salish Sea EEPSA Chapter and its operation as an organization during its formative year from the period of August 2019 to the end of the school year in June 2020. The research approach will be that of a Case Study.

General question: How does a newly formed Chapter of an environmental education specialist association develop during the first year of its operation and what are the important elements that affect the direction and implementation of the association's goals during this time period?

Research Impacts to the School Districts

- The research will provide the local school districts:
 - a local case study of the formation and evolution of one particular Provincial Specialist Association chapter (in this case the Salish Sea Environmental Education Provincial Specialist Association (EEPSA) chapter—formed to support District teachers in SD 61-64).
 - best practices for teachers working within a local PSA, in particular EEPSA chapter
 - the direction and goals the local chapter undertook in its first year and goals/plans for upcoming years
 - an opportunity for teachers and other district staff who wish to be involved in environmental education within the schools in the CRD to voluntarily participate in the formation and research of this local chapter