
VOICE, MUSICAL THEATRE, GRADE 9, OPEN

COURSE OF STUDY AMT-10

INDA

Innovative Academy of Dramatic Arts

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COURSE OF STUDY: AMT10

Course Development Date: April, 2021 **Credit Value:** 1 110 Hours
Course Developer(s): Sophie McLeod, IADA, Nupi Gokhale, OCT
Curriculum Policy Document(s): *The Ontario Curriculum, The Arts, Grades 9 & 10, 2010*
Growing Success: Assessment, Evaluation, and Reporting in Ontario Schools, Grades 1 to 12, 2010

COURSE DESCRIPTION/RATIONALE:

This course emphasizes the creation and performance of music within Musical Theatre at a level consistent with previous experience and is aimed at developing technique, sensitivity, and imagination. Students will develop musical literacy skills by using the creative and critical analysis processes in composition, performance, and a range of reflective and analytical activities. Students will develop an understanding of the conventions and elements of music and of safe practices related to music, musical theatre and performance, and will develop a variety of skills transferable to other areas of theatre performance and of their personal lives.

Pre-requisite/Co-requisite: None

OVERALL CURRICULUM EXPECTATIONS AND SUMMATIVE TASKS

Strand A Creating and Presenting	Strand B Reflecting/Responding/Analysing	Strand C Foundations
<p>A1. The Creative Process: apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;</p> <p>A2. The Elements of Music: apply elements of music when performing notated and improvised music and composing and/or arranging music;</p> <p>A3. Techniques and Technologies: use a variety of techniques and technological tools when performing music and composing and/or arranging music.</p>	<p>B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;</p> <p>B2. Music and Society: demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities or cultures;</p> <p>B.3. Skills and Personal Growth: demonstrate an understanding of how performing, creating, and critically analysing music has affected their skills and personal development;</p> <p>B4. Connections Beyond the Classroom: identify and describe various opportunities for continued engagement in music.</p>	<p>C1. Theory and Terminology: demonstrate an understanding of music theory with respect to concepts of notation and the elements and other components of music, and use appropriate terminology relating to them;</p> <p>C2. Characteristics and Development of Music: demonstrate an understanding of the history of some musical forms and of characteristics of types of music from around the world;</p> <p>C3. Conventions and Responsible Practices: demonstrate an understanding of responsible practices and performance conventions relating to music.</p>

UNIT ONE: “FUNDAMENTALS: THE BODY AS AN INSTRUMENT” 21 HOURS

Assignment (Topic)	Expectations (Learning Goals)	Hours
Vocal Production	<ul style="list-style-type: none"> ● Theory and Terminology ● Conventions and Responsible Practices ● Techniques and Technologies <p>Students will demonstrate their understanding of vocal anatomy, speech qualities, and resonance while exploring their voice, and vocal production (ie. 16-32 Bar Cuts).</p>	5 Hours
Voice and Text	<ul style="list-style-type: none"> ● Techniques and Technologies ● Theory and Terminology ● Conventions and Responsible Practices <p>Students will demonstrate the use of breath support, projection and articulation when applying voice and text skills when performing poetry.</p>	4.5 Hours
Understanding and Caring for your Body	<ul style="list-style-type: none"> ● Theory and Terminology: <p>Students will demonstrate a healthy understanding of the fundamental concepts and proper terminology when referencing their body and using it as an Instrument for movement, sound production and performance.</p> <ul style="list-style-type: none"> ● Conventions and Responsible Practices: <p>Students will identify and describe physical and health considerations associated with practising, performing and listening to music through the exploration of movement, breath, proper use of terminology and physical practices.</p>	4.5 Hours
Vocal Principles and Audition Fundamentals: Preparation for <u>the Culminating Activity</u>	<ul style="list-style-type: none"> ● Conventions and Responsible Practices ● Connections Beyond the Classroom ● Skills and Personal Growth ● The Elements of Music <p>Students will demonstrate the understanding of the elements of music, the roles of music and musical theatre outside the classroom and an understanding of their personal skills and growth through the Audition Process and Preparing for the Final Assessment</p>	5 Hours
<u>Culminating Activity</u> : Audition Fundamentals	<ul style="list-style-type: none"> ● Techniques and Technologies <p>Students will use audition material to demonstrate their technical skills when performing noted music.</p> <ul style="list-style-type: none"> ● The Creative Process 	1 Hour

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	<p>Students will take on a specific character for their audition and be given opportunities to demonstrate their ability to apply the creative process when performing notated music</p> <ul style="list-style-type: none"> • The Elements of Music <p>Students will be given feedback on the role that best suits them based on their ability to demonstrate the elements and concepts of music discussed in class when performing and interpreting notated music</p>	
<p><u>Culminating Unit</u> Journal Personal Growth Goals</p>	<ul style="list-style-type: none"> • Skills and Personal Growth <p>Students will identify and describe personal growth goals to work towards to understand and interpret how music has contributed to their personal growth, their ability to express themselves, and their awareness of others</p>	1 Hour

UNIT TWO: “INTRODUCTION TO TECHNICAL SKILLS”
HOURS

21

Assignment (Topic)	Expectations (Learning Goals)	Hours
Performing Notated Sheet Music for a Musical	<ul style="list-style-type: none"> • The Creative Process • Elements of Music • Techniques and Technologies • Conventions and Responsible Practices <p>Students will demonstrate their knowledge of the Elements of Music, by applying their skills to Choral Music, and Solo Songs for <u>the Musical Culminating</u>.</p>	5 Hours
Soundscape and Dramatic Voice	<ul style="list-style-type: none"> • The Creative Process • The Elements of Music • Characteristics and Development of Music <p>Students will demonstrate their skills in composing and improvising by exploring Underscoring and Creating Soundscapes.</p>	4.5 Hours
<u>Culminating Task:</u> Music Theory and Ear Training	<ul style="list-style-type: none"> • Techniques and Technologies <p>Students will be assessed on their ability to demonstrate technical skills when performing notated and improvised music by dictating, reciting, and improvising music</p>	6 Hours

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	<ul style="list-style-type: none"> ● Theory and Terminology <p>Students will be given a written theory assessment as well as an aural ear training assessment to demonstrate their ability to reproduce and identify simple melodic, rhythmic and harmonic examples while listening and reading notating music</p>	
<p><u>Culminating Task:</u> Reading and performing Notated Music. Analyze, Interpret and Perform a Piece. <u>The Sheet Music Dance</u></p>	<ul style="list-style-type: none"> ● The Creative Process <p>Students will apply the elements of music, and elements of the creative process learned in Music Theory and Ear Training to reading notated music and interpreting it through composition and Performance by exploring these concepts through movement.</p> <ul style="list-style-type: none"> ● Theory and Terminology <p>Students will demonstrate an understanding of the elements of music, and proper terminology when referring to their Composition and Culminating Performance by producing their Marked up Sheet Music and a reflection on the elements of Music that they focused on for their piece.</p>	4.5 Hours
<p><u>Culminating Task:</u> Journal Entry</p>	<ul style="list-style-type: none"> ● Skills and Personal Growth ● Connections Beyond the Classroom ● The Critical Analysis Process 	1 Hour

UNIT THREE: “COLLABORATION IN PERFORMANCE” 21 HOURS

Assignment (Topic)	Expectations (Learning Goals)	Strands
Ensemble Performances Through History	<ul style="list-style-type: none"> ● Characteristics and Development of Music <p>Students will demonstrate an understanding of the origins and development of some musical forms when they learn and perform pieces from the Musical Theatre Canon to introduce pinnacle moments of Musical Theatre History and development.</p> <ul style="list-style-type: none"> ● The Critical Analysis Process <p>Students will view Music Theatre History Presentations and reflect on the use of elements and components of music.</p>	4.5 Hours

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Chorus	<ul style="list-style-type: none"> ● Music and Society ● Characteristics and Development of Music ● The Critical Analysis Process <p>Students will demonstrate their ability to differentiate technical aspects and expressive aspects of music as they listen to a variety of selections of music from Commercial Music, to Art Songs, to Traditional Music and reflect on them.</p>	5 Hours
<u>Culminating Task:</u> Choral Speaking	<ul style="list-style-type: none"> ● Characteristics and Development of Music ● Connections Beyond the Classroom ● Music and Society ● Conventions and Healthy Practices ● The Elements of Music <p>Students will demonstrate their understanding of the elements of music by studying the Greek Chorus and its impact on theatre, and choral works as students work together to create a choral speaking presentation using concepts such as: round, dynamics, dissonance, gregorian chant, call and response etc.</p>	4.5 Hours
The Musical Ensemble	<ul style="list-style-type: none"> ● The Elements of Music ● Techniques and Technologies ● Music and Society <p>Students will demonstrate their understanding of music and society and elements of music as they practice and perform their group songs and solo numbers working towards their <u>Culminating: The Musical Showcase</u></p>	6 Hours
Journal Entry	<ul style="list-style-type: none"> ● Critical Analysis Process ● Music and Society ● Skills and Personal Growth ● Connections Beyond the Classroom 	1 Hour

UNIT FOUR: “THE REVUE PROJECT: COMPOSITION AND INTERPRETATION” 21 HOURS

Assignment (Topic)	Expectations (Learning Goals)	Hours
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Show Creation and Rehearsal	<ul style="list-style-type: none"> ● Skills and Personal Growth ● The Elements of Music ● Techniques and Technologies <p>Students will demonstrate their understanding of the The Elements of Music and the Technical Skills as they apply their knowledge towards the <u>The Musical Showcase: Culminating</u></p>	6 Hours
Composition and Arrangement of Music and Movement	<ul style="list-style-type: none"> ● The Creative Process <p>Students will collect, create and organize their outline with pieces of music, poetry, sheet music and other inspiration to create a movement score to apply to their <u>Revue Piece</u>.</p> <ul style="list-style-type: none"> ● The Elements of Music <p>The students will apply and demonstrate their knowledge of the elements of music as they arrange their movement scores.</p>	4.5 Hours
Culminating Activity: Compose and Arrange a <u>Small Group Revue Show</u> based on the theme “Connection”	<ul style="list-style-type: none"> ● Techniques and Terminologies ● The Critical Analysis Process ● Theory and Terminology ● The Creative Process ● The Elements of Music ● Techniques and Technologies <p>Students will demonstrate their knowledge by devising, creating and performing a <u>Small Group Revue Show</u> of various songs, music, and underscoring based on the class theme: “Connection” using elements of choral speaking, technology, vocal production, and arrangement explored throughout the term.</p>	9.5 Hours
Journal Entry	<ul style="list-style-type: none"> ● Skills and Personal Growth ● Music and Society 	1 Hour

UNIT FIVE: “THE MUSICAL SHOWCASE” (FINAL EVALUATION) 26 HOURS

Assignment (Topic)	Expectations (Learning Goals)	Hours
<u>The Musical Showcase: Culminating</u> Rehearsal	<ul style="list-style-type: none"> ● The Creative Process ● The Elements of Music ● Skills and Personal Growth 	15 Hours

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	<ul style="list-style-type: none"> ● Connections Beyond the Classroom ● Characteristics and Development of Music ● Techniques and Technologies <p>Students will demonstrate their knowledge through rehearsals, tech rehearsals, and dress rehearsals for <u>The Musical Showcase: Culminating</u>.</p>	
<p>Final Assessment: <u>The Musical Culminating</u></p> <p>Students will review their work over the past 4 Units and rehearse for a <u>Final Musical Showcase</u></p>	<ul style="list-style-type: none"> ● The Creative Process ● The Elements of Music ● Techniques and Technologies ● Theory and Terminology <p>Students will demonstrate their knowledge by performing a Musical Showcase for their final performance.</p>	10 Hours
<p><u>Final Reflection</u> Journal and Student/Teacher Conferencing</p>	<ul style="list-style-type: none"> ● The Critical Analysis Process ● Music and Society ● Skills and Personal Growth ● Connections Beyond the Classroom ● Characteristics and Development of Music ● Conventions and Responsible Practices 	1 hour

Total: 110 hours

TEACHING & LEARNING STRATEGIES

The teaching and learning strategies used in this course are varied to meet the needs and the range of learning styles encountered. They may include the following:

Strategies marked with “x” are used in the course			
Board work	x	Structured Discussion	x
Collaboration (Small and Large Group)	x	Direct Instruction/Lecture	x
Group Critique	x	Practical Exercises	x
Inquiry	x	Field Trip	x
Internet Research		Problem Posing	x
Problem Solving		Reading/Script/Sheet Music	x
Modelling/Exemplars	x	Independent Study	
Demonstration	x	Self, Peer, Teacher Analysis	x
Brainstorming	x	Research Project	
Role Play	x	Conferencing, Conversations	x
Scaffolding	x	Guest Artists/Master Classes	x

STRATEGIES FOR ASSESSMENT & EVALUATION OF STUDENT PERFORMANCE

ASSESSMENT TOOLS

Assessment tools marked with “x” are used in the course.			
Marking schemes	x	Rubrics	x
Anecdotal comments/Observations	x	Checklists	x
Rating Scales	x	Conversations	x

ASSESSMENT STRATEGIES

ASSESSMENT FOR/AS LEARNING

Assessment is the process of gathering information from a variety of sources that accurately reflects how well a student is achieving both specific and overall curriculum expectations in a course. As part of assessment, teachers and peers will provide students with descriptive feedback that guides their efforts towards improvement (assessment for learning) as well as guides them in assessing their own progress (assessment as learning).

ASSESSMENT OF LEARNING

Evaluation is based on assessment of learning and focuses on students’ achievement of the overall expectations. A single assessment of learning may include one or more of the four knowledge and skills categories. Assessment of learning in this course will be continuous throughout the year, will follow opportunities for students to improve their understanding, and will include a variety of assessment methods. Assessment of each student’s learning is done independently and by the teacher.

Assessment strategies marked with “x” are used in the course					
Assessment for Learning		Assessment as Learning		Assessment of Learning	
Diagnostic Quizzes	x	Journal	x	Tests	x
Mind Maps	x	Exit Cards	x	Presentations /Performance	x
Presentations		KWL Chart	x	Journals/Reflections	x
Journals	x	Self/Peer assessment	x	Written Work	x
Mind Maps	x	Logs	x	Debates/Discussions	
Conferencing	x	Think/Pair/Share	x	Assignments	x
Projects		Mind Maps	x	Demonstrations	
Work Sheets	x	Collaboration	x	Conferencing/Conversations	
Self-assessment	x	Rehearsal Process	x	Teacher Observation	x
Questioning	x	Questioning	x	Independent Study	

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Independent Study		Problem Solving	x	Problem Solving	
Teacher Observation	x			Project	x
Group/indiv Work	x			Reading Aloud	
Researching					
Reading Aloud	x				

THE ACHIEVEMENT CHART FOR THE ARTS, GRADE 9-12

The achievement chart identifies four categories of broad knowledge and skills within which to organize subject expectations. These categories are interrelated, reflecting on the wholeness and interconnectedness of learning. The teacher will ensure that all student learning is assessed and evaluated in a balanced manner. Students should be given numerous and varied opportunities to demonstrate the extent of their achievement of curricular expectations across all four categories of knowledge and skills.

The categories of knowledge and skills are as follows:

- **Knowledge and Understanding:** Subject-specific content acquired in each course (knowledge), and the comprehension of its meaning and significance (understanding).
- **Thinking:** The use of critical and creative thinking skills and/or processes.
- **Communication:** The conveying of meaning and expression through various art forms.
- **Application:** The use of knowledge and skills to make connections within and between various contexts.

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In the Arts Curriculum, the criteria for each category are as follows:

Categories	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
	The student:			
Knowledge of content (e.g., facts, genres, terms, definitions, techniques, elements, principles, forms, structures, conventions)	demonstrates limited knowledge of content	demonstrates some knowledge of content	demonstrates considerable knowledge of content	demonstrates thorough knowledge of content
Understanding of content (e.g., concepts, ideas, styles, procedures, processes, themes, relationships among elements, informed opinions)	demonstrates limited understanding of content	demonstrates some understanding of content	demonstrates considerable understanding of content	demonstrates thorough understanding of content
Thinking – The use of critical and creative thinking skills and/or processes				
	The student:			
Use of planning skills (e.g., formulating questions, generating ideas, gathering information, focusing research, outlining, organizing an arts presentation or project, brainstorming/bodystorming, blocking, sketching, using visual organizers, listing goals in a rehearsal log, inventing notation)	uses planning skills with limited effectiveness	uses planning skills with some effectiveness	uses planning skills with considerable effectiveness	uses planning skills with a high degree of effectiveness
Use of processing skills (e.g., analyzing, evaluating, inferring, interpreting, editing, revising, refining, forming conclusions, detecting bias, synthesizing)	uses processing skills with limited effectiveness	uses processing skills with some effectiveness	uses processing skills with considerable effectiveness	uses processing skills with a high degree of effectiveness
Use of critical/creative thinking processes (e.g., creative and analytical processes, design process, exploration of the elements, problem solving, reflection, elaboration, oral discourse, evaluation, critical literacy, metacognition, invention, critiquing, reviewing)	uses critical/creative thinking processes with limited effectiveness	uses critical/creative thinking processes with some effectiveness	uses critical/creative thinking processes with considerable effectiveness	uses critical/creative thinking processes with a high degree of effectiveness
Communication – The conveying of meaning through various forms				
	The student:			
Expression and organization of ideas and understandings in art forms (dance, drama, media arts, music, and visual arts) (e.g., expression of ideas and feelings using visuals, movements, the voice, gestures, phrasing, techniques), and in oral and written forms (e.g., clear expression and logical organization in critical responses to art works and informed opinion pieces)	expresses and organizes ideas and understandings with limited effectiveness	expresses and organizes ideas and understandings with some effectiveness	expresses and organizes ideas and understandings with considerable effectiveness	expresses and organizes ideas and understandings with a high degree of effectiveness
Communication for different audiences and purposes through the arts (e.g., drama presentations, visual arts exhibitions, media installations, dance and music performances) and in oral and written forms (e.g., debates, analyses)	communicates for different audiences and purposes with limited effectiveness	communicates for different audiences and purposes with some effectiveness	communicates for different audiences and purposes with considerable effectiveness	communicates for different audiences and purposes with a high degree of effectiveness
Use of conventions in dance, drama, media arts, music, and visual arts (e.g., allegory, narrative or symbolic representation, style, articulation, drama conventions, choreographic	uses conventions, vocabulary, and terminology of the	uses conventions, vocabulary, and terminology of the	uses conventions, vocabulary, and terminology of the arts with	uses conventions, vocabulary, and terminology of the arts with a high

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forms, movement vocabulary) and arts vocabulary and terminology in oral and written forms	arts with limited effectiveness	arts with some effectiveness	considerable effectiveness	degree of effectiveness
Application – The use of knowledge and skills to make connections within and between various contexts				
The student:				
Application of knowledge and skills (e.g., performance skills, composition, choreography, elements, principles, processes, technologies, techniques, strategies, conventions) in familiar contexts (e.g., guided improvisation, performance of a familiar work, use of familiar forms)	applies knowledge and skills in familiar contexts with limited effectiveness	applies knowledge and skills in familiar contexts with some effectiveness	applies knowledge and skills in familiar contexts with considerable effectiveness	applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills (e.g., concepts, strategies, processes, techniques) to new contexts (e.g., a work requiring stylistic variation, an original composition, student-led choreography, an interdisciplinary or multidisciplinary project)	transfers knowledge and skills to new contexts with limited effectiveness	transfers knowledge and skills to new contexts with some effectiveness	transfers knowledge and skills to new contexts with considerable effectiveness	transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts (e.g., between the arts; between the arts and personal experiences and the world outside the school; between cultural and historical, global, social, and/or environmental contexts; between the arts and other subjects)	makes connections within and between various contexts with limited effectiveness	makes connections within and between various contexts with some effectiveness	makes connections within and between various contexts with considerable effectiveness	makes connections within and between various contexts with a high degree of effectiveness

GRADING

ASSESSMENT AND EVALUATION OF STUDENT PERFORMANCE:

Assessing, evaluating, and reporting on the achievement of curriculum expectations and on the demonstration of learning skills and work habits is done separately, apart from when learning skills and work habits may be included as part of a curriculum expectation. All curriculum expectations are accounted for in instruction and assessment. Evidence of student achievement for assessment is collected over time from three different sources: **observations, conversations, and products.**

Evaluation will be based on four categories of the Achievement Chart for the course and of expectations from all units of the course. Thirty percent of the grade will be based on a final evaluation administered at the end of the course.

Knowledge and Understanding	17.5%	Thinking/Inquiry	17.5%
Communication	17.5%	Application	17.5%

Seventy percent of the final grade will be based on assessments and evaluations conducted throughout the course. This portion of the grade will reflect the student's most consistent level of achievement throughout the course, although special consideration will be given to recent evidence of achievement.

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A **final grade** is recorded for this course, and a credit is granted and recorded for this course if the student's grade is 50% or higher. The final grade will be determined as follows:

Term Work: 70% of the overall grade (from all term evaluations)

Final Evaluation(s): 30% of the overall grade (includes a culminating activity and/or final evaluation)

CULMINATING EVALUATIONS

Culminating evaluations occur at or near the end of a course. They form part of the final 30% of a student's mark. If a student is absent from a culminating activity, they must provide a doctor's note. The culminating activity will not normally be rescheduled. For this course, the culminating evaluation will occur over a specified time period near the end of the course.

LEARNING SKILLS AND WORK HABITS

The development, assessment, and evaluation of learning skills and work habits will occur in the following areas: responsibility, organization, independent work, collaboration, initiative, and self-regulation. Learning skills and work habits, apart from when learning skills and work habits may be included as part of a curriculum expectation, will not be considered in the determination of a student's grade. These will be reported on twice during a course (midterm and final).

RICH ASSESSMENT TASKS

Rich Assessment Tasks for Culminating Unit Activities are aligned with the big ideas for the unit of study and crosses all three strands. This is usually a challenging but relevant assessment task that can be approached in different ways and allows students to demonstrate that they have met the expectations.

LATE ASSIGNMENTS & MISSED ASSIGNMENTS:

IADA policies on late and missed assignments are founded upon the principles set forth by the Ministry of Education in *Growing Success* (2010). This involves communication between the student, parent/guardian and teacher to clarify reasons for missed assignments. Most often, the expectation is that staff and students will resolve issues themselves.

Responses to late or missed assignments may include, but are not limited to:

- A negotiated extension
- An alternate opportunity for the student to demonstrate the same expectations
- A phone call/email home to the parent/guardian for out of school support
- A discussion with the school principal

An assignment may only receive a mark with no deduction. A zero will only be assigned for any missed assignments after all opportunities for success have been missed and the reporting period is complete. A student's provincial report card, *Learning Skills and Work Habits* may be used to reflect late/missed assignments.

REPORTING PERIODS

Interim Report: Written feedback will be done at the school level to reflect how well the student is progressing in the interim portion of the course.

Midterm Report: This will be a percentage mark shared with the student and family and sent to the Home School.

Final Report: This will be a percentage mark, shared with the student and family, submitted through ONSIS and sent to the Home School to be added into the OSR.

Credit: IADA is in the process of acquiring a BSID and does not yet claim to be able to guarantee OSSD credits. Every step possible is being made to secure accreditation status, but in the case validation is unsuccessful, IADA will assist students in applying for credit equivalency.

PLAGIARISM AND CHEATING

Students are responsible for being academically honest in all aspects of their schoolwork. Academic dishonesty includes a variety of behaviours including cheating, plagiarism, forgery, and facilitating or aiding academic dishonesty. Such behaviours impede the learning process and threaten the educational environment for all students.

Students must understand that the tests/exams/assignments they submit for evaluation must be their own work and that cheating and plagiarism will not be condoned. It is important that students and parents understand the gravity of such behaviour and the importance of acknowledging the work of others.

Plagiarism may take many forms, including the following:

- Copying word for word from any outside source without proper acknowledgment.
- Paraphrasing ideas from any outside source without proper acknowledgment.
- Submitting in whole or in part work completed by another student.
- Allowing one's essay, assignment and/or test answers to be copied by another student.

In the “Arts” plagiarism takes many forms, including the following:

- Theft- Copying a piece of artwork and presenting/sharing it as ‘your own’, including but not limited to using; Songs, Scripts, Choreography, Design
- Tracing- Copying composition and structure of a work with little alteration, claiming the by-product as your own “motions of reproducing” For example: claiming a piece of music as your own work, or elements within that piece, or song.

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- Musical Paraphrasing- Taking basic composition of a piece of theatre and using that as the basis to make your own piece, very similar to literary plagiarism (Scripts, Story/Plot, Choreography) For example: using lyrics from another artist's work to create a new song, or using another artist's melody and adding different lyrics.
- All Art works in ANY medium- are protected by an understood copyright. Inventors file patents to protect royalties, but the patent in ART is understood because the art exists.
- Referencing art is not wrong. It is ok to look at a body of work to understand how something works, or to gain inspiration, but the minute you USE anything that the artist has created, you must have 'explicit permission' from the artist to reproduce, replicate, reference the work to use it in ANY WAY that you can claim as your own work.

Consequences for a student who cheats or plagiarizes:

- The teacher will conference with the student to explain the situation.
- The teacher will use professional judgment and work with the student to determine the course of action on an **individual** basis.
- Subsequent incidents will be reported to the Principal and will be tracked.
- Where the integrity of an evaluation activity has been compromised, the student is still responsible for meeting the missed expectations. For a first offence, the teacher should provide an opportunity for the student to re-submit the evaluation activity or an alternate assignment with no penalty. At the teacher's discretion, the student may be required to complete the evaluation activity under supervised conditions.
- In those instances where a student demonstrates a pattern of behaviour, the school principal may determine an appropriate consequence.
- Choosing not to complete the alternate evaluation activity or losing the opportunity due to repeated offences, will result in a mark of 0 being assigned.

PROGRAM PLANNING CONSIDERATIONS

Teachers who are planning a program will make efforts to consider programming that aligns with the Ontario Ministry of Education policy, initiatives, The Education Act, The Ontario Human Rights Code and other support documents related for youth welfare.

INSTRUCTIONAL APPROACHES

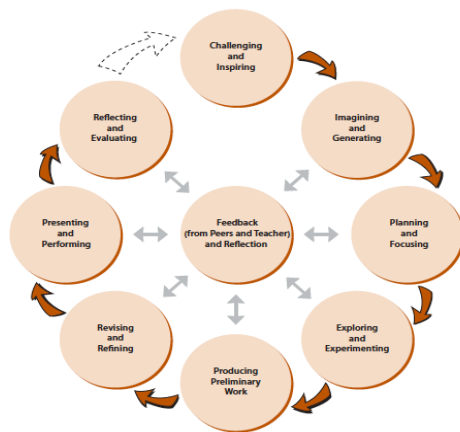
The IADA arts curriculum is based on the premise that all students can be successful. High quality instruction means our teachers use diverse instructional approaches to meet the individual needs of each learner. Students learn best when they are engaged in various ways of learning. Arts courses lend themselves to a wide range of approaches that allow students to; explore, create their own works, and to interpret the works of others individually or collaboratively. Teachers provide a wide range of activities to encourage mastery of basic fundamental concepts and development of inquiry and research skills. They also provide ongoing feedback to students and frequent opportunities for students to rehearse, practice, and apply skills and strategies, through making choices. Teachers must emphasize the relevance of the arts and the profound effect it has on our society and students' everyday lives and their community.

In all IADA arts courses, consideration will be given to:

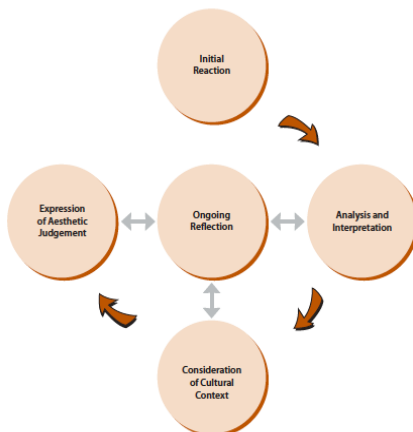
- regular visits to and from guest artists with diverse backgrounds and experiences
- field trips that help students to connect with the arts world
- seeing and experiencing real examples of the arts they are studying
- experiences giving students a better appreciation of the unique features of art that affect daily life
- changes in technology
- enabling teachers to develop lessons that are creative, dynamic, and challenging for students
- explicit teaching of knowledge and skills
- a rich variety of activities that integrate expectations from different strands

CREATIVE AND CRITICAL THINKING IN THE ARTS

The Creative Process



The Critical Analysis Process



PLANNING PROGRAMS FOR STUDENTS WITH SPECIAL EDUCATION NEEDS

Innovative Academy of Dramatic Arts is committed to ensuring that all students, especially those with special education needs, are provided with learning opportunities and support required to gain the knowledge, skills, and confidence needed to succeed in a rapidly changing society. Each student has their own unique pattern of learning. We believe that ALL students can succeed and fairness is not sameness.

Design strategies in music include:

- successful instructional practices are founded in evidence-based research, tempered by experience
 1. Jigsaw Instructional Strategy
 - ***pair students with other students who can help guide the learning
 - small groups (home group), students within groups choose their specialty topic and then join other specialty members to form a group. Students become an expert in their specialty subtopic. After work time, the homegroup reassembles and each member shares the learning from their specialty group
 2. Anticipation Guide/ Minds On
 - When introducing a new topic, the teacher will ask questions about the topic to activate prior knowledge and promote interest.
 - After learning the new concept the teacher will ask questions again to reinforce learning and check for understanding
 - helps teacher to determine readiness of their students for learning new concept
 3. Learning Stations
 - stations will be set up in topics (for ex. genres) where students can read, listen and look at pictures and videos to learn content
 4. Choice Board
 - Provide students with a choice of task.
 - Example: Students have the option to demonstrate their knowledge of note value by writing or clapping the rhythm.
- differentiated instruction- effective instruction that shapes each student's learning experience in response to his/her/their particular learning preferences, interests, and readiness to learn.
 1. Tasks are taught and demonstrated in different ways such as audio, video, pictures, text.
 - Example: Some students excel when being provided a visual in combination with verbal instruction.
 2. Students are given options to complete work in a format that speaks to their strengths.

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Example: Collage may be completed on a computer or by hand using magazines and paper.

- using universal design strategies to create learning environments that are open and accessible to all students, regardless of age, skill or situation
 1. Community Circles with class values and responsibilities building respect and unity
 2. Modelling supportive behavior and encourage class participation in a positive manner
 3. Posting lesson learning goals and success criteria to ensure students understand what they are working to achieve
 4. Providing regular feedback that uses a strength based approach to help students gain confidence and skill in their craft.
- Instruction is flexible, supportive, adjusted to meet different student needs, and enables all students to access the curriculum as fully as possible
 1. Ensuring Learning goals are in student friendly language and posted
 2. One on one student check-ins
 3. Flexibility in deadlines
- using supports in the larger community as required
- flexible groupings for instruction and providing ongoing assessment are important elements of programs that accommodate a diversity of learning needs
 1. Ongoing formative assessment and providing students clear descriptive feedback in verbal or written form.
 2. Creating goals at a students individual level
 3. Diagnostic testing
 4. Students will work in varying groups based on readiness, interests, learning style, etc.

ACCOMMODATIONS/MODIFICATIONS FOR STUDENTS WITH EXCEPTIONALITIES:

If the student requires either accommodations or modified expectations, or both, the Innovative Academy of Dramatic Arts will take into account these needs of exceptional students. Our teachers will begin by examining the current achievement level of the individual student, the strengths and learning needs of the student, and the knowledge and skills that all students are expected to demonstrate at the end of the course, in order to determine which of the following options is appropriate for the student:

- no accommodations or modified expectations
- accommodations only
- modified expectations, with the possibility of accommodations

Providing accommodations to students with special education needs will be the first option considered in program planning. Instruction based on principles of universal design and differentiated instruction will focus on three types of accommodations:

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- Instructional accommodations- changes in teaching strategies, including styles of presentation, methods of organization, or use of technology and multimedia.
- Environmental accommodations- changes that the student may require in the classroom and/or school environment, such as preferential seating or special lighting.
- Assessment accommodations - changes in assessment procedures that enable the student to demonstrate his or her learning, such as allowing additional time to complete tests or assignments or permitting oral responses to test questions

If a student requires accommodations, modified expectations, or both, the relevant information will be recorded for 'addition' to his/her/their Individual Education Plan (IEP) through the Home School.

PROGRAM CONSIDERATIONS FOR ENGLISH LANGUAGE LEARNERS

We recognize that Ontario schools have some of the most multilingual student populations in the world. The Innovate Academy of Dramatic Arts whole faculty welcomes all students and will share in the responsibility for these students' English-language development in pursuing their artistic abilities. English language learners (ELL) bring a rich diversity of background knowledge and experience to the classroom. These students' linguistic and cultural backgrounds support their learning in new environments but also become a cultural asset in the classroom community. Teachers will positively incorporate this diversity into their instructional programs and classroom environment.

Since IADA is not the 'home school', we will reach out to determine the student's **level of proficiency** in the English language upon registration to ensure that the student is placed appropriately.

IADA supports include:

- Orientation to the school: teachers understanding that every learner needs to adjust to the new social environment and language in a unique way and at an individual pace
- Students may use body language rather than speech or may use their first language until they have gained enough proficiency in English to feel confident of their interpretations and responses
- Students thrive in a safe, supportive, and welcoming environment that nurtures their self-confidence while they are receiving focused literacy instruction.
- When ready to participate, in paired, small-group, or whole-class activities, some students will begin by using single words or phrases to communicate thoughts, while others speak quite fluently.
- Most English language learners who have developed oral proficiency in everyday English will nevertheless require instructional scaffolding to meet curriculum expectations.
- When learning expectations are modified for an English language learner this information must be clearly indicated on the student's report card.

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- Although the degree of program adaptation required will decrease over time, students who are no longer receiving ESL or ELD support may still need some program adaptations to be successful.

IADA Strategies to address the needs of ESL/ELD students:

- Flexibility in order to accommodate the needs of students who require instruction in English as a second language or English literacy development.
- Ongoing assistance to students develop their ability to use the English language properly
- Appropriate accommodations affecting the teaching, learning, and evaluation strategies may be made to help students gain proficiency in English, since students taking English as a second language at the secondary level have limited time in which to develop this proficiency.
- Volunteers and peers may be helpful in supporting English language learners.
- Teachers will adapt the instructional program to facilitate the success of these students in their classrooms. Appropriate adaptations include:
 - modification of some or all of the subject expectations so that they are challenging but attainable for the learner at his/her/their present level of English proficiency
 - a variety of instructional strategies (e.g., extensive use of visual cues, graphic organizers, and scaffolding; previewing resources; pre-teaching key vocabulary; peer tutoring; strategic use of students' first languages)
 - a variety of learning resources (e.g., visual material, simplified text, bilingual dictionaries)
 - use of assessment accommodations (e.g., granting extra time; oral interviews, demonstrations/visual representations, graphic organizers or cloze sentences)

ENVIRONMENTAL EDUCATION

Becoming environmentally responsible is a role assumed by the faculty and administration of the Innovative Academy of Dramatic Arts to create a more sustainable future for our students. We want students to acquire knowledge, skills, perspectives and practices needed to become an environmentally literate citizen through their exploration of the arts. Wherever possible, our curriculum will provide opportunity for students to address environmental issues at home, in the community, or globally.

EQUITY AND INCLUSIVE EDUCATION

In an environment based on principles of inclusive education, all students, caregivers, and other members of the school community - regardless of ancestry, culture, ethnicity, sex, physical or intellectual ability, race, religion, gender identity, sexual orientation, socio-economic status, or other similar factors - are welcomed, included, treated fairly, and respected. Diversity is valued, and all members of the IADA community must feel safe, comfortable, and accepted. Every student is supported and inspired to succeed in a learning culture of high expectations. Our aim is that all IADA students see themselves reflected in the curriculum, their physical surroundings, and the broader environment, so that they can

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feel engaged in and empowered by their learning experiences. IADA differentiates instruction and assessment strategies, taking into account background, experiences, and the interests and learning needs of all students. Anti-discrimination education is an important, integral component of this strategy.

FINANCIAL LITERACY EDUCATION

At IADA we are working to embed financial literacy expectations and opportunities in our courses by assisting students to acquire the knowledge and skills needed to make responsible economic and financial decisions with competence and confidence.

Our goals are to:

- help students respond to complex issues regarding their own personal finances
- assist students with how to ‘market’ their talents
- design strategies for students to promote their art in evolving local and global economies
- understand the social, environmental, and ethical implications of their choices as consumers

THE ROLE OF INFORMATION AND COMMUNICATION TECHNOLOGY

Information and communications technologies are utilized by IADA students when the situation is appropriate within course work. Although the **Internet** is a powerful learning tool, there are potential risks. All students must be made aware of issues related to Internet privacy, safety, and responsible use, as well as of the potential for abuse of this technology, particularly when it is used to promote hatred. **Social Media** is a powerful, modern technological tool that is used worldwide by artists to promote their ‘art/brand’. IADA is committed to assisting students in navigating the benefits and drawbacks to using technology driven marketing tools in the development of an artistic career. **Music Recording, Editing and Notating Software** will be introduced to Students during the course to enhance their musical education. Students will have the opportunity to create and produce their own works as well as explore SFX, Sound Production and Editing for group projects and performances.

EDUCATION AND CAREER/LIFE PLANNING

As students’ progress through courses, teachers are available to help the student prepare for post-secondary opportunities in a number of diverse ways. With faculty assistance, students will:

- learn to set/achieve goals, gaining experiences to make decisions concerning career choices
- learn about the educational and career opportunities available to them
- explore and evaluate a variety of opportunities
- relate learning to potential careers; learning to make appropriate educational/career choices

A Career/Education framework is a four-step inquiry process based on four areas of learning as developed by the Ministry of Education to develop a students’ Individualized Educational Pathway Plan.

Framework	Question
Knowing yourself	Who am I?

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Exploring opportunities	What are my opportunities?
Making decisions and setting goals	Who do I want to become?
Achieving goals and making transitions	What is my plan for achieving my goals?

EXPERIENTIAL LEARNING

Experiential learning is an inquiry-based pedagogical approach that provides opportunities for students to co-construct their learning by participating in rich experiences connected to a community outside school; reflecting on those experiences to derive meaning; and applying their learning to influence their decisions and actions in various aspects of their lives. This learning process, rooted in the “experiential learning cycle”, helps deepen students’ learning and supports them in developing the skills, knowledge, and habits of mind they need to successfully navigate their future.

Experiential learning provides Ontario students with rich learning experiences that develop their capacity to become personally successful and compassionate citizens who meet the challenges of a fast-paced and globally connected world. It builds on a significant body of research and practice that indicate that students are more engaged, more motivated to learn, and more successful when they reflect on their experiences and connect what they are learning to situations they care about in their personal lives, their community, and the world around them.

HEALTH AND SAFETY

In order to provide a suitable learning environment for the IADA faculty and students, it is critical that classroom practice and the learning environment complies with relevant federal, provincial, and municipal health and safety legislation and by-laws, including, but not limited to, the Workplace Safety and Insurance Act, the Workplace Hazardous Materials Information System (WHMIS), the Food and Drug Act, the Health Protection and Promotion Act, the Ontario Building Code, and the Occupational Health and Safety Act (OHSA). The OHSA requires all schools to provide a safe and productive learning and work environment for both students and employees.

THE FIRST NATIONS, METIS AND INUIT EDUCATION POLICY FRAMEWORK

Land Acknowledgement

Halton, as we know it today, is rich in the history and modern traditions of many First Nations and the Métis. From the lands of the Anishinabe to the Attawandaron, the Haudenosaunee, and the Métis, these lands surrounding the Great Lakes are steeped in Indigenous history. As we gather today on these treaty lands, we are in solidarity with our Indigenous brothers and sisters to honour and respect the four directions, lands, waters, plants, animals and ancestors that walked before us, and all of the wonderful elements of creation that exist.

We acknowledge and thank the Mississaugas of the Credit First Nation for being stewards of this traditional territory.

We all have an important role to play in promoting an inclusive school climate and a learning environment in which all students, including First Nations, Métis, and Inuit students, see themselves reflected in the curriculum and in which all students have opportunities, across the Ontario curriculum, to learn about and appreciate contemporary and traditional First Nations, Metis, and Inuit cultures, histories and perspectives. The Ontario curriculum promotes active and engaged citizenship, which includes greater awareness of the distinct place and role of Indigenous peoples in our shared heritage and in the future in Ontario.

REVIEW OF TEACHING AND LEARNING

Teachers will consistently collaborate with colleagues to review course content, instructional strategies and assessment practices, making modifications to the program as needed to improve student achievement.

RESOURCES

Singing and the Actor - Gillyanne Kayes

The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening - Steven G. Laitz

The Musician's Guide to Theory and Analysis - Jane Piper Clendinning, Elizabeth West Marvin

Harmony and Voice Leading - Edward Aldwell, Carl Schachter

Techniques and Materials of Music: From the Common Practice Period Through the Twentieth Century - Thomas Benjamin, Michael Horvit, Robert Nelson, Timothy Koozin

Alfred's Essentials of Music Theory - Andrew Surmani, Karen Farnum Surmani, Morton Manus

Hamilton the Musical - Disney Plus (Performance of "Satisfied" and "Helpless")