

## IB Music 11/12 SL Course Outline

Our class is Wednesday at 5:00 – 6:00, and will run all year. Our class is on the extended day schedule and is not extra-curricular. Students and parents are asked to schedule appointments at another time unless there is no other option.

Students will look at music through the following

- Four Areas of Inquiry
- Three Contexts
- Three Musical Processes
- Three Music Roles

### Four Areas of Inquiry

#### 1. Music for sociocultural and political expression

This area focuses on music that **expresses** and communicates social and cultural messages, conveys political ideas and/or help preserve social and cultural traditions.

Examples of relevant music materials may include the following genres:

- Protest songs
- Liturgical (sacred) music
- National Anthems

#### 2. Music for listening and performance

This area focuses on music that **expresses** and communicates intrinsic aesthetic values. Such music is sometimes referred to as "absolute music".

Examples of relevant music materials may include the following genres:

- Chamber music of the Western art tradition
- Cool jazz
- Experimental music

#### 3. Music for dramatic impact, movement and entertainment

This area focuses on music used for dramatic effect, music that supports choreographed movement or dance and/or music that is incidental or intended to purposefully serve as entertainment.

Examples of relevant music materials may include the following genres:

- Music for film
- Music for ballet
- Musical theatre

#### 4. Music technology in the electronic and digital age

This area focuses on music created, performed and/or produced using electronic or digital technologies. Such technologies are an important aspect of

contemporary musical experiences, often transforming some of the way that we understand and engage with music.

Examples of relevant music materials may include the following genres:

- Electronic dance music
- Elektronische Musik
- Technology in popular music production

### **Three Contexts**

#### **Personal context**

- This includes music that has significance for the student, and that they are most familiar with
- Students consider their immediate cultural context and interests that contribute to their emerging musical identity

#### **Local context**

- This includes music that has local significance, but that may be unfamiliar to the student.
- This can be music from within the student's local, regional, or cultural communities, and may include music the student is not currently engaged with

#### **Global Context**

- This includes unfamiliar music from a variety of places, societies, and cultures.
- This may include music that the student has not connected or engaged with. The music may be from a distant global region but may also include music in close proximity that has not been previously accessible to the student.

### **Three Musical Processes**

- Exploring
- Experimenting
- Presenting

### **Three Musical Roles**

- Researcher
- Creator
- Performer

Having followed the music course at SL student are expected to demonstrate and achieve the following assessment objectives (OA's)

Having followed the music course at SL or HL, students are expected to

demonstrate and achieve the following assessment objectives (AOs).

AO1: Demonstrate knowledge and understanding of specified content, contexts and processes.

- a. **Explore** the relationship between music and its contexts.
- b. **Identify** information from academic and practical inquiry.
- c. Present ideas, discoveries and learning in **authentic** ways.

AO2: Demonstrate application and **analysis** of knowledge and understanding.

- a. Experiment with **musical findings** in **local** and **global contexts**.
- b. Articulate a clear **rationale** to support the musical decision-making processes.
- c. Justify the use of **creating** and **performing** elements.

AO3: Demonstrate synthesis and evaluation.

- a. Communicate and present **diverse** musical **conventions** and **practices**.
- b. Purposefully present created and performed works.
- c. Make informed choices in communicating and presenting music.
- d. **Evaluate** their own work and the work of others.

AO4: Select, use and apply a variety of appropriate skills and techniques.

- a. Select **musical information** in academic and practical inquiry through relevant musical skills and techniques.
- b. Identify, select and apply musical skills and techniques to shape and transform **musical material**.
- c. Demonstrate appropriate use of musical conventions and practices when creating and performing in diverse contexts.
- d. Work collaboratively to achieve defined musical project outcomes (HL only).
- e. Demonstrate planning, responsibility and ownership in managing and completing a musical project (HL only).

Over the course of two years, will keep a journal containing a broad range of music from all 4 areas of inquiry, looking through all 3 contexts, processes, and roles.

**IB Music 11** will focus on collecting material for their journal and exercises and assignments to practice the tasks that will be prepared for portfolio assessment.

**IB Music 12** will focus on students preparing the tasks to be submitted for portfolio assessment.

Students will be assessed according to the assessment criteria outlined in the IB Music Guide (included).

Exploring Music (EA 30%)

- Written work (2400 words)
- Creating Exercise
- Performed Adaptation

Presenting Music (EA 40%)

- Program Notes (600 words)
- Recording of Student's Compositions (6 minutes)
- Recording of Ensemble performances (12 minutes)
- Recording of Individual parts from ensemble performance

Experimenting with Music (IA 30%)

- Experimentation Report (1500 words)
- Recording of three excerpts of experiments in creating and three excerpts of experiments in performing (10 minutes)