

BRIERCREST

CHRISTIAN ACADEMY

SPECIAL PROJECT CREDIT: GUIDELINES

Vocal and Instrumental Self-Directed Study I

Briercrest Christian Academy and the Briercrest Conservatory of the Performing Arts share a partnership in the context of which students may pursue a Special Project Credit in the area of musicianship that could count towards their high school graduation in Saskatchewan.

We believe that our unique partnership can equip students with two key aspects in pursuing this type of credit:

1. Foundational individual learning and group playing experiences that are crucial to musical development and which can't be replicated by any one student studying an instrument solely by himself or herself;
2. Partnership with professional adults who are themselves passionate about musical education and who are willing to serve as project mentors to guide students through a meaningful self-directed study pathway.

The process of obtaining a Special Project Credit is governed within the Ministry of Education and is outlined [here](#). The last five pages of this document contain the forms needed as described below.

In order to qualify for a Special Project Credit, students need to fulfill the following requirements:

- Students must be enrolled in the school/division.
- Engage in at least 100 hours of purposeful, intentional learning, development and growth with regard to both the theory and the practice of the subject matter*;
- Complete a "Special Project Proposal Template" (sections 1 & 2) and assessment schedule (sections 3 – 5)
 - The Project Mentors (Crystal Gray, Anthony Skepple and/or Brett Mitchell or other designate) and the Supervising Teacher (Deborah Ike) will host a meeting with the students to walk them through these documents that will guide their course of study, while also allowing each student autonomy in identifying their own individual goals and pathways to achieving their unique goals.
 - Briercrest Conservatory of the Performing Arts: 306-756-3250 (Performing and Worship Arts)
 - Crystal Gray: gray.crystal@prairiesouth.ca
 - Anthony Skepple: askepple@briercrest.ca
 - Brett Mitchell: bmitchell@briercrest.ca
 - Briercrest Christian Academy: 306-756-3303
 - Deborah Ike, Principal: deborahi@briercrest.ca
 - Derek Zacharias, Vice-Principal: dzacharias@briercrest.ca
- Complete the "Special Project Credit Student Log" detailing how they are investing their 100 hours as they progress through their personalized course of study.
 - In the context of their musical learning experiences within the Briercrest Conservatory of the Performing Arts, students can apply some of their in-conservatory supervised hours

to serve as a foundational core for their personalized course of study. Additional, student-directed learning time will comprise the balance of the required hours and will enable students to tailor their musical development within the sphere of their own goals.

- The Project Mentor will sign off on all of the in-conservatory supervised hours and will coordinate with the students' parents or dorm supervisors to sign off on the at-home practice hours and extra study (related reading materials, theory books, project-based learning, attending or giving performances, practicing, etc.).
- Students can take the entire academic year (or more) to fulfill these requirements if necessary.
- All documents in support of a student's special project credit work need to be given to Mrs. Ike for final team assessment by June 5 in order to receive credit during the current school year.
- Marks need to be submitted to the Ministry of Education no later than the end of June in order for the credits to appear on the students' official transcripts.
- The administration of Briercrest Christian Academy will consult with the project mentors in determining the grade level at which students will receive their Special Project Credit.

*Please note that the actual in-"class" work can only be considered to be only *one* aspect of the students' personalized course of study as noted in this excerpt from the Ministry document linked above:

"Q. Is a program itself (hockey, dance, drama, etc.) grounds for a Special Project Credit or a vehicle for establishing grounds for a credit? A. Special projects are student-designed learning experiences, not teacher- or mentor-designed classes or programs. Students who want to collaborate on a special project with a community dance studio, or theatre company, for example, could be supported by the supervising teacher and dance/theatre mentor in identifying individualized goals and project descriptions tailored by and for each student. The mentor from the dance studio or theatre company could help codesign the learning experiences to ensure each student is able to carry out his/her individual project rather than providing a pre-set "program" that is the same learning experience for every student who is participating in a community dance or theatre class."

As such, Briercrest Christian Academy, in partnership with the Briercrest Conservatory of the Performing Arts, provides only the framework and the core essential learnings for students seeking a Special Project Credit in the area of musical education. The student himself/herself is the primary owner and driver of their self-directed learning experience.

This document, as well as those listed below from the [Ministry document](#), represent the framework, the core essential learnings and the outline and suggestions for the student's self-directed course of study:

Appendix B: Characteristics of Effective Special Project Proposals (rubric)

Appendix D: Special Project Proposal Template (sections 1-5)

Appendix E: Special Project Credit Student Log (sample template)

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SPECIAL PROJECT CREDIT: CORE ESSENTIAL LEARNINGS

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In the context of their musical learning experiences within the Briercrest Conservatory of the Performing Arts, students can apply some of their in-conservatory supervised hours to serve as a foundational core for their personalized course of study. Additional, student-directed learning time will comprise the balance of the required hours and will enable students to tailor their musical development within the sphere of their own goals.

CORE ESSENTIAL LEARNINGS FOR BAND & INSTRUMENTAL PERFORMANCE:

Theory and Notation

Students will be able to:

- Explain and demonstrate an understanding of bass clef and treble clef
- Explain and demonstrate an understanding of time signature and key signature
- Analyze ascending and descending major and minor scales
- Demonstrate an understanding of rhythm

Tone Quality

Students will be able to:

- Demonstrate appropriate sound production with correct embouchure and posture
- Use proper breathing techniques
- Develop and expand flexibility and range

Dynamics

Students will be able to:

- Play dynamics such as, crescendo, decrescendo, piano, forte, etc.
- Play with appropriate articulation

Rehearsal Etiquette

Students will demonstrate an understanding of rehearsal etiquette:

- Students will attend all rehearsals prepared with music, instrument, and a pencil
- Students will be ready for the downbeat

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SPECIAL PROJECT CREDIT: SUGGESTIONS FOR EXPANDING & REPRESENTING YOUR MUSICAL DEVELOPMENT

Vocal and Instrumental Self-Directed Study

In the context of their musical learning experiences within the Briercrest Conservatory of the Performing Arts, students can apply some of their in-conservatory supervised hours to serve as a foundational core for their personalized course of study. Additional, student-directed learning time will comprise the balance of the required hours and will enable students to tailor their musical development within the sphere of their own goals.

The following are some ideas for expanding and representing/sharing your own musical development during your self-directed learning time:

- Log your own personal practice hours
- Create a practice journal in which you identify specific small goals for each practice session and briefly record your progress towards those, adjusting your goals as you go (E.g. Work on E flat arpeggios to help develop skills needed for bars 13-20 of “x”; maintain metronome speed for bars 25-40 of “x” as I have a tendency to speed up; work on vibrato on the E string, etc.)
- Attend a performance featuring your target instrument; reflect on the performance
- Practice for, advertise and give a performance featuring your musical instrument of choice
- Create a duet, trio or small group with friends to work together on a particular musical selection
- Research and create a project representing your learning with regard to a specific aspect of musical development (E.g. history; theory; instrument making and production; studio recording, etc.)
- Create your own private (non-public) online or offline forum for representing your learning and development (E.g. website; YouTube channel; vlog site; PowerPoint presentation, etc.)
- Design your own creative portfolio to represent your learning and development (E.g. portfolio; journal; scrapbook; photo journal or album; poster; idea board, etc.)
- Watch and compare/contrast how your instrument is represented and understood across a variety of media: films, movies, poetry, photography, fiction and non-fiction, etc.
- Select a specific era or style of music and create a project or learning path around that (E.g. jazz, blues, classical, 60s, etc.)
- Create and represent a variety of educational and career pathways related to your musical instrument(s) of choice

Don't limit your imagination to these ideas--they're merely suggestions to help you get started!

Instrumental Music Performance - Individual : Instrumental Ensemble

Teacher Name:

Mrs. Gray

Student Name:

CATEGORY	4	3	2	1
Pitch	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played, significantly detracting from the overall performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Dynamics	Dynamic levels are obvious, consistent, and an	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.

accurate
interpretati
on of the
style of
music
being
played.

Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Attention in Class	Student is focused and attentive throughout class and follows directions to the best of his/her ability.	Student is usually focused and attentive during class, but sometimes is distracted by others.	Student is sometimes focused and attentive during class, but is easily distracted by others and sometimes distracts others.	Student is rarely focused and attentive during class. Sometimes disruptive to rest of class.

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Assessments:

1. Instrumental Music Performance - Individual : Instrumental Ensemble; Mrs. Gray
2. E-Portfolio Assessment Rubric: interim (TBD) and final reviews (TBD); Mrs. Ike