

BRIERCREST

CHRISTIAN ACADEMY

SPECIAL PROJECT CREDIT: GUIDELINES

Vocal and Instrumental Self-Directed Study II

Briercrest Christian Academy students may pursue a Special Project Credit in the area of musicianship that could count towards their high school graduation in Saskatchewan.

This unique opportunity could incorporate, at a minimum, the following aspects:

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 Supervising Teacher (Deborah Ike) will host a meeting with the student(s) 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 Christian Academy: 306-756-3303
 - Deborah Ike, Principal: deborahi@briercrest.ca
 - Derek Zacharias, Vice-Principal: dzacharias@briercrest.ca
 - The Project Mentor will be mutually decided upon by the student and by the Supervising Teacher.
- Complete the "Special Project Credit Student Log" detailing how they are investing their 100 hours as they progress through their personalized course of study.
 - Students can apply some of their supervised hours (conservatory/music lessons) 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 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"/supervised lesson 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, the Supervising Teacher and/or the Project Mentor may provide 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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CHRISTIAN ACADEMY

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

Vocal and Instrumental Self-Directed Study

In the context of their musical learning experiences, students can apply some of their in-conservatory or in-lesson 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!

Sample Rubric

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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