

Course: Music Appreciation
Unit #2: History of Music

Year of Implementation: 2022-2023

Curriculum Team Members:

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Stage One - Desired Results

Link(s) to New Jersey Student Learning Standards for this course:

<https://www.state.nj.us/education/cccs/2020/>

- **Unit Standards:**

- **Content Standards**

- 1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music.
- 1.3C.12nov.Re7b: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- 1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms

- **21st Century Life & Career Standards**

- 9.4.5.TL.5: Collaborate digitally to produce an artifact
- 9.4.5.IML.1: Evaluate digital sources for accuracy, perspective, credibility and relevance
- 9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations

<https://www.state.nj.us/education/cccs/2020/2020%20NJSLS-CLKS.pdf>

- **English Companion Standards**

- **NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **RH.11-12.6.** Evaluate authors' differing perspectives on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.

○ ***Interdisciplinary Content Standards***

- **6.1.12.HistoryCC.3.a:** Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.
- **6.1.12.HistoryCC.8.c:** Identify the conditions that gave rise to the Harlem Renaissance and assess the impact of artists, writers, and musicians on American culture
- **6.1.12.HistoryUP.13.a:** Determine the extent to which suburban living and television supported conformity and stereotyping during this time period, while new music, art, and literature acted as catalysts for the counterculture movement.

○ ***NJ Statutes:***

Amistad Law: N.J.S.A. 18A 52:16A-88 Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.

Holocaust Law: N.J.S.A. 18A:35-28 Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35 A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards (N.J.S.A. 18A:35-4.36) A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

For additional information, see

NJ Amistad Curriculum: <http://www.njamistadcurriculum.net/>

Transfer Goal: Students will be able to independently use their learning to draw effective comparisons between music over the course of history and the historical influence that new music draws upon.

As aligned with LRHSD Long Term Learning Goal(s):

- Develop creative thinking and problem-solving skills
- Apply acquired knowledge to make sense of unfamiliar music in order to persevere in listening to, performing, and/or composing independently and collaboratively
- Critique and be critiqued in a helpful and ethical manner

Enduring Understandings

Students will understand that . . .

EU1

- music can affect history and cultural trends and vice-versa.

EU2

- composers/artists and genres from earlier time periods influence current and future artists and genres.

EU3

- studying the music of various cultures will contribute to creating new genres and/or styles in other parts of the world.

Essential Questions

EU 1

- Does music change history or does history change music?
- What impact did musical icons and their genres have throughout history?
- What makes music culturally specific?
- Does a universal event like *Live Aid* or *Live 8* have an effect on society?

EU 2

- Why do we continue to study composers of the past?
- What makes certain composers timeless?
- Should a standard repertoire of music exist that each culture should readily recognize?
- What will music sound like in the future?
- Will technology play a part in future musical composition?

EU 3

- How does music translate throughout various cultures around the world?
- What impact can one culture's music have on the creation of music in another culture?

	<ul style="list-style-type: none"> • How does music in other languages help to broaden your perspective on the culture of that country?
<p><u>Knowledge</u> Students will know . . .</p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • the timeline of the history of music and how historical events can affect music. (1.3A.8.Cn10a) (1.3B.12adv.Re7a) <p><i>EU 2</i></p> <ul style="list-style-type: none"> • the biographies and masterworks of major composers and their influence on the timeline of music history. (1.3B.12adv.Re7a) <p><i>EU 3</i></p> <ul style="list-style-type: none"> • the geographical, political, social and historical 	<p><u>Skills</u> Students will be able to . . .</p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • associate with the music of various cultures. (1.3B.12adv.Re7a) • connect major musical events and their societal framework. • report on how specific songs and artists correlate to historical events. (1.3B.12adv.Re7a) • recognize (aurally) any piece of music from the standard repertoire of their culture. (1.3A.8.Cn10a) <p><i>EU 2</i></p> <ul style="list-style-type: none"> • describe the musical characteristics of each time period within music history. (1.3B.12adv.Re7a) • discuss the common musical characteristics of major composers/artists of each musical time period and genre. (1.3B.12adv.Re7a) • compare and contrast the elements of music used to create the stylistic attributes of each time period and genre. (1.3B.12adv.Re7a) • trace historical trends and forecast how they will influence new trends in music. (1.3B.12adv.Re7a) • explore the role of technology in past, present and future musical composition, performance and listening capabilities. (1.3B.12adv.Re7a) <p><i>EU 3</i></p> <ul style="list-style-type: none"> • research why specific regions and cultures have made

information of various countries as it pertains to music. (1.3B.12adv.Re7a)

- the important musical compositions of various cultures throughout the world. (1.3B.12adv.Re7a)

a major contribution to the history of music. (1.3B.12adv.Re7a)

- track the lineage of musical genres throughout history, and connect them through common practices and musical characteristics. (1.3B.12adv.Re7a)
- compare and contrast music listening examples from various cultures with that of their own. (1.3B.12adv.Re7a)

Stage Two - Assessment

Stage Three - Instruction

Learning Plan: Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: Each learning activity listed must be accompanied by a learning goal of **A= Acquiring** basic knowledge and skills, **M= Making** meaning and/or a **T= Transfer**. The following color codes are used to notate activities that correspond with interdisciplinary connections and 21st Century Life & Career Connections (which involves Technology Literacy): **Red = Interdisciplinary Connection**; **Purple = 21st Century Life & Career Connection**

- Provide geographical images and discuss the historical events that shaped the cultural horizon where composers/songwriters lived while generating music that impacted the people of that region. (A, M, EU1, EU2, EU3)
- Display the dates of each period in Music History and present listening examples that tie the common musical characteristics of various composers to a particular time period in Music History. (A, M, EU2, EU3)
- Teachers will play examples of the standard repertoire, as students attempt to identify the title, composer, genre, and time period. (A, M, EU 2)
- Teach the instruments indigenous to other cultures and their unique timbres through modeling, live performance, videos and recordings. (A, EU3)
- Model the listening map by playing a piece of music from another culture and dissect it with the goal of critiquing the piece using musical terms. (A, M, EU 3)
- Explore the function of music as it pertains to other cultures by identifying trends in musical events of a region. (A, EU 3)
- Have students present listening examples of multicultural music and provide a completed listening map. Have the rest of the class fill out a similar listening map of the song. (Another idea would be to utilize the “listening maps” as a part of an on-going journal for the students’ thoughts). (A, M, T EU 3)
- Students will take on the role of a radio-programming director. They will program an hour of music that traces the history of classical music. (M, T, EU 1)
- Students will take on the role of a satellite radio owner throughout various time periods of history. They will design and develop a satellite radio station and all of its programming, focusing on different genres and eras of music. (M, T, EU 1, EU 2)

Pacing Guide

Unit #	Title of Unit	Approximate # of teaching days
1	Elements of Music	25
2	History of Music	90
3	Performance for the Non-Musician	65

Instructional Materials

Streaming Services: Spotify, YouTube, Apple Music
Apple TV
Drumsticks
MIDI/Desktop Piano Keyboard
Computers with Garageband

Accommodations

Special Education: The curriculum will be modified as per the Individualized Education Plan (IEP). Students will be accommodated based on specific accommodations listed in the IEP.

Students with 504 Plans: Students will be accommodated based on specific accommodations listed in the 504 Plan.

English Language Learners: Students will be accommodated based on individual need and in consultation with the ELL teacher.

Students at Risk of School Failure: Students will be accommodated based on individual need and provided various structural supports through their school.

Gifted and Talented Students: Students will be challenged to enhance their knowledge and skills through acceleration and additional independent research on the subject matter.

