

## Rumson-Fair Haven Regional High School

**Course:** *Music in Film*

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**Supervisor:** Seth Herman

**Board Approval:** August 2025

### **Section I: Course Description**

This course explores the powerful relationship between music and cinema, giving students a new appreciation for how soundtracks and scores enhance storytelling on screen. Students will examine the rich cultural history of film music in America, studying groundbreaking composers, iconic soundtracks, and innovations in music technology that have shaped the art form. Through film viewings, discussions, and analysis, students will learn to critically evaluate how music influences mood, character, and narrative. By the end of the course, students will not only deepen their understanding of film music but also develop their own analytical skills for discussing and appreciating this essential element of cinema.

### **Section II: NJSL: New Jersey Student Learning Standards/Learning Objectives**

1. **2020 New Jersey Student Learning Standards – Visual and Performing Arts:**
  - o The NJSL-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by: defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning; placing artistic processes and anchor standards at the forefront of the work; identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.
2. **2020 New Jersey State Learning Standards-Social Studies:**
  - o “...Today’s challenges are complex, have global implications, and are connected to people, places, and events of the past. The study of social studies focuses on deep understanding of concepts that enable students to think critically and systematically about local, regional, national, and global issues. Authentic learning experiences that enable students to apply content knowledge, develop social studies skills, and collaborate with students from around the world prepare New Jersey students for college, careers, and civic life. The natural integration of technology in social studies education allows students to overcome geographic borders, apply scientific and mathematical analysis to historical questions and contemporary issues, appreciate cultural diversity, and experience events through the examination of primary sources. The 2020 New Jersey Student Learning Standards – Social Studies (NJSL-2020) are informed by national and state standards and other documents such as the College, Career, and Civic Life (C3) Framework for Social Studies State Standards, as well as those published by the National Center for History Education, National Council for Social Studies, National Council for Geographic Education, Center for Civic Education, National Council on Economic Education, National Assessment of Educational Progress, and the Partnership for 21st Century Skills. Social studies instruction occurs throughout the K-12 spectrum, building in sophistication of learning about history, economics, geography, and civics at all ages.”
3. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSL:**
  - o “The ‘Intent and Spirit of the Computer Science and Design Thinking Standards’ is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers.”
4. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSL:**
  - o “This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy that are critical for students to develop to live and work in an interconnected global economy.”  
**\*Climate Change:** The state of New Jersey has mandated instruction in, “Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs.”
5. **\*Amistad Law: N.J.S.A. 18A 52:164-88:**
  - o The inclusion of lessons and resources/texts dealing with the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society will be implemented in English and Social Studies courses in accordance with state law: “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.”
6. **\*Holocaust Law: N.J.S.A. 18A 35-28:**

- o The inclusion of lessons and resources/texts that enable pupils to identify and analyze applicable theories concerning human nature and behavior; to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life will be implemented in English and Social Studies courses in accordance with state law: “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.”
7. **\*LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**
    - o A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: “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.”
  8. **\*Asian American and Pacific Islanders Legislation: N.J.S.A 4021/A6100:**
    - o The inclusion of lessons and resources/texts on the history and contributions of Asian Americans and Pacific Islanders, will enable New Jersey’s schools to provide a curriculum that reflects the diversity of our state. In accordance with state law: “A board of education shall include instruction on the history and contributions of Asian Americans and Pacific Islanders in an appropriate place in the curriculum of students in grades kindergarten through as part of the school district’s implementation of the New Jersey Student Learning Standards in Social Studies.”
  9. Acquisition/development/refinement of the higher-order critical thinking skills aligned with the *Revised Bloom’s Taxonomy of Cognitive Objectives*

### **Section III: Curriculum Modifications**

The *Music in Film* curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, multilingual learners, gifted students and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s Multilingual Learners (ML) coordinator, feedback from members of the Intervention & Referral Services Team (*I&RS*) for at-risk students, and 504 Plans.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include, but are not limited to those outlined on the [Modifications/Accommodations for Visual and Performing Arts Courses](#) chart.

### **Section IV: Preparation for Standardized Testing**

Instruction in *Music in Film* is aligned with the requirements of state and national standardized assessments, including the *NJSLA*, the *ACT*, the *PSAT* and the *SAT*.

### **Section V: Curriculum Pacing Guide**

<b>Curriculum Pacing Guide</b>	
<b>Course Title: <i>Music in Film</i></b>	<b>Grade Level: 9-12</b>
<b>Unit I: Beginnings</b>	Weeks 1-3
<b>Unit II: 1940s-1970</b>	Weeks 4-7
<b>Unit III: 1970-2020</b>	Weeks 8-11

Unit IV: 2020-2025	Weeks 12-15
Unit V: Final Project	Weeks 16-20

### **Section VII: Primary Texts and Year-Long Instructional Resources**

The following texts and instructional resources are employed for all students in *Music in Film*:

- Google Classroom
- *Common Sense Education* ([www.commonsense.org](http://www.commonsense.org))
- *Turnitin.com* (<https://www.turnitin.com/>)
- Logic Pro
- iMac Computers
- Microphones

### **Section VIII: Grading Formula and Assessment Modes**

Marking period grades in *Music in Film* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined prior to the start of each academic year and will be published in the posted/distributed course syllabi.

Assessments in *Music in Film* vary greatly in format, scope/content/skills assessed, and alternative assessments, differentiation in assessments and choice will be incorporated as appropriate. Preliminary assessments of each format will be used as benchmarks, and summative assessments will be created/ revised collaboratively each year and planned by members of the *Music in Film* instructional team to inform future learning and to measure student growth.

### **Section IX: Unit Templates**

The following unit templates have been established for the *Music in Film* curriculum by the *Music in Film* instructional team:

<b>Unit I: Beginnings</b>	
<b>Unit Summary</b>	
From the beginnings of the film industry, music was used (yes, even in the silent era!). Whether it was a pianist or a full orchestra, movie screenings were accompanied by live musicians since nearly the beginning of film in the late 19th century. In this unit, students will explore this period of cinema and examine what music was played and why. Modern-day technology was also a driving factor since the beginnings of cinema, and students will be shown what kind of technology pushed the art form of film music forward.	
<b>Standards/Core Ideas/Performance Expectations/Progress Indicators</b>	
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Music in Film</i> :	
<ul style="list-style-type: none"> <li>● <i>2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12</i> <ul style="list-style-type: none"> <li>○ 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a, 1.3B.12prof.Cr3a, 1.3B.12acc.Cr3a, 1.3B.12adv.Cr3a, 1.3B.12prof.Cr2b, 1.3B.12acc.Cr2b, 1.3B.12adv.Cr2b, 1.3B.12prof.Pr4c, 1.3B.12acc.Pr4c, 1.3B.12adv.Pr4c, 1.3B.12prof.Pr5c, 1.3B.12acc.Pr5c, 1.3B.12adv.Pr5c, 1.3B.12prof.Re7a, 1.3B.12acc.Re7a, 1.3B.12adv.Re7a, 1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a, 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a</li> </ul> </li> <li>● <i>2020 New Jersey Student Learning Standards: Social Studies</i> <ul style="list-style-type: none"> <li>○ 6.1.12.EconNM.7.a, 6.1.12.EconET.8.a, 6.1.12.HistoryCC.8.c</li> </ul> </li> <li>● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> <ul style="list-style-type: none"> <li>○ 9.4.2.CI.1-2, 9.4.12.CT.2</li> </ul> </li> </ul>	
<b>Unit Essential Questions</b>	<b>Unit Enduring Understandings</b>
<ul style="list-style-type: none"> <li>● What did the earliest films look and sound like?</li> </ul>	<ul style="list-style-type: none"> <li>● The earliest films were often only minutes long and lacked a cohesive narrative.</li> </ul>

<ul style="list-style-type: none"> <li>• What vocabulary is important for talking about music in film?</li> <li>• What is Foley art?</li> <li>• What role did segregation and sexism play in the earliest films?</li> <li>• What role did America play in the early history of cinema?</li> <li>• When music was first played for movies, what genre was it?</li> <li>• How and why was music added to the earliest movies?</li> <li>• What film composers and scores commonly represent this early era</li> <li>• What was German Expressionism and Soviet Montage?</li> <li>• Who was Busby Berkeley?</li> </ul>	<ul style="list-style-type: none"> <li>• Melody, harmony, rhythm, and orchestration are essential words in film scoring, as well as sound processing effects such as reverb, EQ, and compression.</li> <li>• Foley art is the act of creating sound effects, usually in post-production, that enhance the movie's narrative.</li> <li>• Despite being influential, movies like <i>Birth of a Nation</i> and <i>The Jazz Singer</i> are unfortunate reminders of our prejudices of the time. <i>Birth of a Nation</i> is considered the first synchronized score to a movie, while also showing barbaric images of women and black men. <i>The Jazz Singer</i> is the first "talkie", but featured a white actor wearing black face.</li> <li>• America was not a superpower in the film industry until the aftermath of World War I. Before then, the industry was largely dominated by France, Italy, Germany, and the UK.</li> <li>• The earliest film scores contained music genres that were popular at the time, including ragtime and romantic music.</li> <li>• It is well recorded that the earliest sound to play in theaters was not at all to add emotional depth or artistry to a movie, but rather to shield the viewer from the loud, obnoxious sound of the projector.</li> <li>• Some of the earliest film composers were also the famous classical composers of the day, like the French composer Camille Saint-Saens, who wrote one of the earliest known film scores, "<i>L'Assassinat du Duc de Guise</i>". Max Steiner also stands out amongst the many early film scorers, especially for his 1933 <i>King Kong</i>.</li> <li>• German Expressionism movies like <i>Metropolis</i> emphasized emotion and abstract feeling, while Soviet Montage movies like <i>Battleship Potemkin</i> used nonlinear storytelling as an artistic political tool.</li> <li>• Busby Berkeley was a film director and choreographer known for his unique style of presentation that usually included massive sets and showgirls.</li> </ul>
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#### Evidence of Learning

<b>Formative &amp; Alternative Assessments:</b> <ul style="list-style-type: none"> <li>• <i>Music in Film</i> Google Form</li> <li>• Class discussion</li> <li>• Classwork</li> <li>• Individual student check ins with teacher</li> </ul>	<b>Benchmark &amp; Summative Assessments:</b> <ul style="list-style-type: none"> <li>• Foley Art Project</li> <li>• Sing the Soundtrack Project</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>• Films such as <i>Trip to the Moon</i>, <i>The Great Train Robbery</i></li> <li>• Computers</li> <li>• Audio Interface</li> <li>• Logic Pro</li> <li>• Microphones</li> </ul>
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### Unit II: (1940s - 1970)

#### Unit Summary

Following World War II, America experienced arguably the biggest economic boom in the country's history, and still to this day. This affected the arts in groundbreaking ways, changing movies and music as we know them. Film studios and composers used the technology afforded to them by this economic boom to create ensembles and scores that were more significant and emotional than ever. Composers also integrated many of the popular genres of the time into their film scores, with jazz and rock music adding emotional depths to movies that had never been experienced before.

#### Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Music in Film*:

- *2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12*
  - 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a, 1.3B.12prof.Cr3a, 1.3B.12acc.Cr3a, 1.3B.12adv.Cr3a, 1.3B.12prof.Cr2b, 1.3B.12acc.Cr2b, 1.3B.12adv.Cr2b, 1.3B.12prof.Pr4c, 1.3B.12acc.Pr4c, 1.3B.12adv.Pr4c, 1.3B.12prof.Pr5c, 1.3B.12acc.Pr5c, 1.3B.12adv.Pr5c, 1.3B.12prof.Re7a, 1.3B.12acc.Re7a, 1.3B.12adv.Re7a, 1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a, 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a
- *2020 New Jersey Student Learning Standards: Social Studies*
  - 6.1.12.HistoryUP.13.a, 6.1.12.HistoryCA.14.c, 6.2.12.EconET.3.a
- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
  - 8.2.12.ITH.3

<ul style="list-style-type: none"> <li>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills             <ul style="list-style-type: none"> <li>9.4.2.CI.1-2, 9.4.12.CT.2</li> </ul> </li> </ul>		
Unit Essential Questions	Unit Enduring Understandings	
<ul style="list-style-type: none"> <li>How did the aftermath of WWII affect the arts?</li> <li>What new career opportunities in film music arose during the post-war era?</li> <li>How did America's cultural landscape affect other countries with the dominance of Hollywood films?</li> <li>What film scoring innovations took place during this time?</li> <li>What famous composers and film scores represent this period?</li> </ul>	<ul style="list-style-type: none"> <li>The aftermath of WWII dramatically affected the average American's life, and films reflected this by offering viewers depictions of this new America, while also sharing the images of wartime horror.</li> <li>Career opportunities in film music started to arise with the postwar economic boom, with jobs like sound engineer, music publicist, music editor, and music arranger being made available.</li> <li>Widely distributed Hollywood films made during these years spread trends and artistic aesthetics all around the world, similar to what social media does now.</li> <li>Modern genres like Jazz and Rock infiltrated film scores during this period.</li> <li>Alfred Newman, Bernard Herman, Erich Korngold, Alex North, and even Miles Davis contribute to film scores that greatly influence the coming years, most notably <i>A Streetcar Named Desire</i> and <i>Psycho</i>. This is also the era of Hollywood epics that helped shape storytelling of the era, like <i>Ben Hur</i> and <i>Cleopatra</i>.</li> </ul>	
Evidence of Learning		
<b>Formative &amp; Alternative Assessments:</b> <ul style="list-style-type: none"> <li><i>Music in Film</i> Google Form</li> <li>Class discussion</li> <li>Classwork</li> <li>Individual student check ins with teacher</li> </ul>	<b>Benchmark &amp; Summative Assessments:</b> <ul style="list-style-type: none"> <li>Pop Music in Movies Project</li> <li>The Movies in Our Everyday Project</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>Films such as <i>Ben Hur</i>, <i>Cleopatra</i>, and <i>A Streetcar Named Desire</i></li> <li>Audio Interface</li> <li>Microphones</li> <li>Sample 80s Mashup</li> </ul>

Unit III: 1970-2000	
Unit Summary	
<p>Synthesizers began to play a huge role in pop music around the 1970s and continue to play a huge role in music today. This technology influences many film composers who use it for famous film themes. Around the same time as the development of the synthesizer, the most famous composer of all time, and still to this day, created scores for <i>Star Wars</i>, <i>Jaws</i>, <i>Jurassic Park</i>, <i>Indiana Jones</i>, and countless other films. That composer, of course, is John Williams, and his music commonly represented cinema during these decades. Other film composers like Danny Elfman represent unique changes in the industry that will be imitated in the upcoming years.</p>	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Music in Film</i>:</p> <ul style="list-style-type: none"> <li>2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12             <ul style="list-style-type: none"> <li>1.2.12prof.Re7a, 1.2.12acc.Re7a, 1.2.12adv.Re7a, 1.2.12prof.Re7b, 1.2.12acc.Re7b, 1.2.12adv.Re7b, 1.2.12prof.Re8a, 1.2.12acc.Re8a, 1.2.12adv.Re8a, 1.2.12prof.Cn11a, 1.2.12acc.Cn11a, 1.2.12adv.Cn11a, 1.2.12prof.Cn11b, 1.2.12acc.Cn11b, 1.2.12adv.Cn11b</li> <li>1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a, 1.3B.12prof.Cr3a, 1.3B.12acc.Cr3a, 1.3B.12adv.Cr3a, 1.3B.12prof.Cr2b, 1.3B.12acc.Cr2b, 1.3B.12adv.Cr2b, 1.3B.12prof.Pr4c, 1.3B.12acc.Pr4c, 1.3B.12adv.Pr4c, 1.3B.12prof.Pr5c, 1.3B.12acc.Pr5c, 1.3B.12adv.Pr5c, 1.3B.12prof.Re7a, 1.3B.12acc.Re7a, 1.3B.12adv.Re7a, 1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a, 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a</li> </ul> </li> <li>2020 New Jersey Student Learning Standards: Social Studies             <ul style="list-style-type: none"> <li>6.2.12.HistoryCC.5.d</li> </ul> </li> <li>2020 New Jersey Student Learning Standards: Computer Science and Design Thinking             <ul style="list-style-type: none"> <li>8.2.12.ITH.3</li> </ul> </li> <li>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills             <ul style="list-style-type: none"> <li>9.4.2.CI.1-2, 9.4.12.CT.2</li> </ul> </li> </ul>	
Unit Essential Questions	Unit Enduring Understandings

<ul style="list-style-type: none"> <li>• What is a synthesizer?</li> <li>• How did Synthesizers affect this time period?</li> <li>• Who was John Williams</li> <li>• Who were John Williams' influences, and what movies did he score?</li> <li>• What was the significance of Danny Elfman?</li> </ul>	<ul style="list-style-type: none"> <li>• A synthesizer is an instrument that creates noise by using electronic current.</li> <li>• Synthesizers were commonly found in groundbreaking films, playing themes that we still recognize</li> <li>• John Williams is arguably the best-known film composer of all time, while also being an accomplished arranger and conductor.</li> <li>• John Williams was influenced by many composers from the 1950s-60s eras discussed in Unit 2, like Bernard Herman and Erich Korngold.</li> <li>• Danny Elfman was a rock musician who crossed over into film composing and, in turn, influenced many of the 21st-century rock musicians to do the same.</li> </ul>
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#### Evidence of Learning

<b>Formative &amp; Alternative Assessments:</b> <ul style="list-style-type: none"> <li>• <i>Music in Film</i> Google Form</li> <li>• Class discussion</li> <li>• Classwork</li> <li>• Individual student check ins with teacher</li> </ul>	<b>Benchmark &amp; Summative Assessments:</b> <ul style="list-style-type: none"> <li>• Major Film Composer Analysis Project</li> <li>• Film and Music Industry Project</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>• Films such as <i>Jaws</i>, <i>Star Wars</i>, <i>Terminator</i>, <i>The Graduate</i>, <i>The Sting</i>, and <i>Titanic</i></li> <li>• Computers</li> <li>• Audio Interface</li> <li>• Logic Pro</li> <li>• Microphones</li> </ul>
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#### Unit IV: 2000-2025

##### Unit Summary

The 21st-century allowed for unfettered access to music-making software and movies due to the internet and other technological innovations. Among these software programs were Digital Audio Workstations like Logic Pro, Pro Tools, and Ableton. Movie-making software such as Premiere and Final Cut allowed indie filmmakers to learn their craft. The combination of these accessible programs made for a proliferation of movie music that was previously unparalleled. With access to electronics, film composers started coming from members of previously established bands like Radiohead, Nine Inch Nails, Devo, and The Buggles.

##### Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Music in Film*:

- *2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12*
  - 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a, 1.3B.12prof.Cr3a, 1.3B.12acc.Cr3a, 1.3B.12adv.Cr3a, 1.3B.12prof.Cr2b, 1.3B.12acc.Cr2b, 1.3B.12adv.Cr2b, 1.3B.12prof.Pr4c, 1.3B.12acc.Pr4c, 1.3B.12adv.Pr4c, 1.3B.12prof.Pr5c, 1.3B.12acc.Pr5c, 1.3B.12adv.Pr5c, 1.3B.12prof.Re7a, 1.3B.12acc.Re7a, 1.3B.12adv.Re7a, 1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a, 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a
- *2020 New Jersey Student Learning Standards: Social Studies*
  - 6.1.12.HistoryCC.1.a, 6.1.12.HistoryCC.3.a, 6.2.12.HistoryCC.1.b, 6.2.12.HistoryCC.1.f-g
- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
  - 8.2.12.ITH.3
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
  - 9.4.2.CI.1-2, 9.4.12.CT.2

##### Unit Essential Questions

- What is a DAW?
- What is movie-making software?
- What did it mean to cross over into film composing in the 21st century?
- What film composers represented the decades?
- What does the future of music in filmmaking look like?

##### Unit Enduring Understandings

- A DAW is a Digital Audio Workstation. These workstations allowed many artists to experiment with film composing, despite having any prior expertise.
- Movie-making software allows users an accessible way to make and edit films in the comfort of their own home.
- The 21st century saw many artists emerge in rock bands who later switched to composing for film. This was called crossing over into film composing.
- Hans Zimmer, Trent Reznor, and Jonny Greenwood began to represent a school of film composers who previously came from rock bands to go on to work with electronics in film scoring.
- The future of music in films will be affected by the ongoing popularity of streaming services, ethical decisions facing artificial intelligence, and new

genres emerging from young visionaries.		
Evidence of Learning		
<b>Formative &amp; Alternative Assessments:</b> <ul style="list-style-type: none"> <li>● <i>Music in Film</i> Google Form</li> <li>● Class discussion</li> <li>● Classwork</li> <li>● Individual student check ins with teacher</li> </ul>	<b>Benchmark &amp; Summative Assessments:</b> <ul style="list-style-type: none"> <li>● Social Media Soundtrack Vocabulary Project</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>● Films such as <i>Twilight</i>, <i>Harry Potter</i>, <i>Gladiator</i>, <i>The Lord of the Rings</i>, <i>Pirates of the Caribbean</i>, <i>Soul</i>, and <i>Whiplash</i>.</li> <li>● Computers</li> <li>● Audio Interface</li> <li>● Logic Pro</li> <li>● Microphones</li> </ul>

Unit V: Final Project		
Unit Summary		
<p>This unit will mostly be dedicated to a final project where students create and score their own short film of 1-2 minutes. In order to accomplish this, students must know the basics of filmmaking, following a step-by-step process. Shot types, movements, lighting, and gear will all be discussed in order for students to have a foundational understanding of filming. Students will also learn about the post-production process in detail, from musical cues, shot editing, effects, sound design, and more.</p>		
Standards/Core Ideas/Performance Expectations/Progress Indicators		
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Music in Film</i>:</p> <ul style="list-style-type: none"> <li>● <i>2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12</i> <ul style="list-style-type: none"> <li>○ 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a, 1.3B.12prof.Cr3a, 1.3B.12acc.Cr3a, 1.3B.12adv.Cr3a, 1.3B.12prof.Cr2b, 1.3B.12acc.Cr2b, 1.3B.12adv.Cr2b, 1.3B.12prof.Pr4c, 1.3B.12acc.Pr4c, 1.3B.12adv.Pr4c, 1.3B.12prof.Pr5c, 1.3B.12acc.Pr5c, 1.3B.12adv.Pr5c, 1.3B.12prof.Re7a, 1.3B.12acc.Re7a, 1.3B.12adv.Re7a, 1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a, 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a</li> </ul> </li> <li>● <i>2020 New Jersey Student Learning Standards: Computer Science and Design Thinking</i> <ul style="list-style-type: none"> <li>○ 8.1.12.IC.1, 8.1.12.IC.3, 8.2.12.ITH.3, 8.2.12.EC.1</li> </ul> </li> <li>● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> <ul style="list-style-type: none"> <li>○ 9.4.2.CI.1-2, 9.4.12.CT.2</li> </ul> </li> </ul>		
Unit Essential Questions	Unit Enduring Understandings	
<ul style="list-style-type: none"> <li>● What are the key controllables in music, and how can they be used to control the impact of a scene?</li> <li>● How to manipulate controllables to create an emotional response</li> <li>● How to effectively articulate what makes a soundtrack effective.</li> <li>● What are the foundational types of camera shots, and how are they used?</li> <li>● How does a group work as a creative team</li> <li>● How will students pick camera shots and music for their projects?</li> <li>● What steps will the class use for their final projects?</li> </ul>	<ul style="list-style-type: none"> <li>● Students will understand the impact of different controllables in music i.e., tempo, voicing, repetition, etc., on the overall effect of a scene, and be able to effectively explain which elements are being used to create certain emotional responses.</li> <li>● Students will not only be able to identify controllables but also actively and purposely manipulate them to create a desired emotional response.</li> <li>● Students will be able to use appropriate vocabulary to effectively explain why they believe a soundtrack to be effective, and articulate that belief in written and presentation form.</li> <li>● Establishing shots are used to give viewers an idea of the setting, time of day, climate, and scope of the scene. Close-ups are used to capture emotion and highlight an actor's skill set. Master shots are used to highlight action and relationships between characters.</li> <li>● Students will practice using the key methods and strategies of a creative team to bring a collective creative vision to life.</li> <li>● Students will use camera shots and music that fit the emotions they are trying to convey, while using inspiration and influence from other movie scores and directors.</li> <li>● Students complete their project using five steps: topic selection, writing a paper, choosing a group, studying filmmaking resources, and final submission.</li> </ul>	
Evidence of Learning		
<b>Formative &amp; Alternative Assessments:</b>	<b>Benchmark &amp; Summative Assessments:</b>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>● Computers</li> </ul>

<ul style="list-style-type: none"> <li>• <i>Music in Film</i> Google Form</li> <li>• Class discussion</li> <li>• Classwork</li> <li>• Individual student check ins with teacher</li> </ul>	<ul style="list-style-type: none"> <li>• PowerPoint on Specific Scene Project</li> <li>• Making Your Own Short Film Project.</li> </ul>	<ul style="list-style-type: none"> <li>• MIDI Keyboards</li> <li>• Audio Interface</li> <li>• Pro Tools</li> <li>• Microphones</li> </ul>
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### **Section X: Unit Reflection**

The *Music in Film* instructional team must confer upon the completion of each instructional unit in the *Music in Film* curriculum and rate the degree to which the instructional units meet performance criteria established by the New Jersey Department of Education using the Unit Reflection Form. Completed unit reflection forms must be submitted to the Department Supervisor for approval upon completion of curriculum implementation with a complementing list of suggested modifications to the *Music in Film* curriculum.

<b>Unit Reflection Form: <i>Music in Film</i></b>			
<b>Lesson Activities:</b>	<b>Strongly</b>	<b>Moderately</b>	<b>Weakly</b>
Foster student use of technology as a tool to develop critical thinking, creativity and innovation skills;			
Are challenging and require higher order thinking and problem-solving skills;			
Allow for student choice;			
Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate modern, global perspectives, especially those regarding diversity, genocide, global issues, and historical ones regarding racial relations;			
Integrate 21 <sup>st</sup> century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners.			

Writing instruction should happen across the RFH Community. Writing across the curriculum is a philosophy that advances the belief that writing is a method of learning. Since all departments are committed to helping students learn, writing must be used as a methodology to advance student learning.

Each academic discipline has its own unique conventions, formats and structures. It is the responsibility of each department to agree upon domain-specific writing praxes, model them for students, and require them to utilize them on a consistent basis. Students must understand that acceptable writing in one domain may not be acceptable writing in another area. The development of domain-specific writing skills supports the overall development of the student writer because all writing is grounded in the writing situation: audience, context, purpose, subject, and writer. Representatives from the academic disciplines must share their domain-specific writing praxes with each other, identify intersections, and determine how to address perceived gaps that limit student learning.

Students must experience writing situations that help them learn how to think creatively and critically and communicate effectively in the academic disciplines. Writing instruction, regardless of the academic discipline, must always reinforce student understanding of the writing situation. When students experience writing situations, they must study examples of domain-specific writing in order to understand how writers communicate in discipline-related contexts. This does not mean information embedded in textbooks. Domain-specific writing is writing that is used to inform and influence readers as it draws them into an established circle of discourse. Students must use these non-fiction texts to develop the close reading skills that will shape their own writing. Focused engagement with domain-specific writing should not be limited to basic reading comprehension and topical understanding. It must also include the analysis of the writing situation that is represented in the text: audience, context, purpose, subject, and writer. The close reading of well-written texts—regardless of the domain—will show students the importance of writing mechanics, diction, and syntax. The development of close reading skills will also help the students grow in terms of their ability to construct and advance independent and original claims that are well-supported by evidence. Domain-specific writing is grounded in positioning of claims and the effective use of evidence.

The final written product is important; nevertheless, the learning that results in this production must not be devalued. The writing process is not limited to the basic steps of planning, drafting, revising, and editing/proofreading. It is a complex sequence of critical and creative thinking and writing that leads to the production of a text that provides evidence of learning and understanding. Students must ultimately develop the ability to self-assess the effectiveness of their writing as a representation of the writing situation. Without the use of models that evidence learning and understanding, students will not develop the ability to self-assess their own work—the true outcome of the writing process.

### **What types of writing situations should RFH students engage in?**

RFH students should engage in writing situations across the curriculum that require them to:

- write to improve mechanical proficiency, diction usage, and syntactical sophistication
- write to narrate, describe, and reflect
- write to summarize and report
- write to classify and define
- write to explain how process leads to an outcome
- write to compare, contrast and evaluate
- write to speculate on cause and effect
- write to propose solutions and solve problems
- write to analyze

These writing situations should be positioned in a coordinated, developmental sequence that extends across the academic disciplines.

Upon Completion of Grade 12, RFH students must be ready to transition to the following writing situations:

- write to analyze
- write to persuade (argument)

The core focuses of first-year college writing courses are analysis and argument. These courses orient the students to the demands and expectations of writing for the academic culture of college. At colleges/universities with carefully coordinated writing programs, students must demonstrate proficiency in analysis and argument before they transition to upper level courses that require them to engage in the following writing situation:

- write to investigate (research)