

# COURSE OF STUDY GUIDE

## LOWER CAPE MAY REGIONAL SCHOOL DISTRICT

**TITLE OF COURSE: General Music**

**DEPARTMENT: Music      DATE REVISED: December, 2014**

**GRADE: 8**

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### **I. COURSE ORGANIZATION**

Length: 30 days-1 marking period

Credits: \_\_\_\_\_

Periods Per Week: 3 (2 blocks, 1 single)

Weighted: \_\_\_\_\_

Prerequisite: none

### **II. COURSE DESCRIPTION**

The 8<sup>th</sup> grade music class is designed to use music from the United States: patriotic, jazz, spirituals, blues, rhythm and blues, and rock and roll are the focus. In addition, students will get a clearer understanding of sampling and covering in the music industry and how musicians are affected by this. Important listening examples are played each day, and adjustments are made to the schedule and materials as needed. Students received notes on a regular basis; these notes give them critical information about each style that is being studied. Use of correct music terminology is stressed in each class period.

By the end of their time in 8<sup>th</sup> grade general music, students will be able to experience music as a creative art form; understand emotions and backgrounds of others through music; expand their knowledge of American music styles; explore elements of music and connect them to the visual arts; correctly use music terminology each day; discover how various musicians and styles have influenced each other over the years; provide written responses to specific pieces of American music from each genre and continue to develop writing skills as needed for other courses; use critical thinking skills to critique various styles of music.

### **III. COURSE MISSION**

The eighth grade music curriculum is designed to enhance students' creativity, increase awareness of specific styles of American music, and improve listening and critical thinking skills.

### **IV. DEPARTMENT MISSION**

To foster a life-long love of learning and music.

## VI. COURSE LEVEL ASSESSMENTS & BENCH MARKS

- Kinesthetic and Oral  
Example: class discussions and participation, playing Boomwhackers for Blues unit
- Written  
Example: Listening Journals, classwork and projects
- Visual  
Example: Powerpoint projects
- Public Speaking  
Example: Project presentations, class discussion

## VII. POSSIBLE ASSESSMENT TASKS

*Written*-Listening Journals, class work, project work

*Oral*- Project presentations

*Visual*-Project presentations

*Kinesthetic*-participation in class activities such as Boomwhacker Blues

## VIII. CONTENT/SUGGESTED INSTRUCTIONAL TIME

### Content Pacing Guide & Standards

Unit Title: Elements of Music and Silence vs. Sound and John Cage		
<p>Content Students will identify and define Elements of Music (melody, harmony, rhythm, tone color, form, tempo, and dynamics). Connecting activity: is there complete silence, why or why not? Discussion of silence vs sound, and introduction of John Cage (1912-1992). “Performance” of 4’33” in class and discussion of sounds heard. Students then watch “Stomp Out Loud” and decide for themselves if John Cage would approve.</p>	<p>Standards <b>NJCCCSVPA-</b> 1.1.8.B1 1.2.8.A.2-3 1.4.8.A.1,2,4,6,7 <b>CCSS</b> Reading-1,4 Math- 8.EE.5 <b>CCTC</b> AR-PRF-1,2,4,6 CRP- 1,2,4</p>	<p>Time Frame 2-3 class periods</p>

Unit Title: Patriotism in American Music		
<p>Content Students will first define patriotism and how to express it. Review lyrics from first verse of “The Star-Spangled Banner” and its context in American history (War of 1812). Listening activity: compare and contrast 2 recordings of “The Star-Spangled Banner,” one by the Philadelphia Orchestra and Mormon Tabernacle Choir, the 2<sup>nd</sup> by Jimi Hendrix from Woodstock, 1969. Discussion of each recording and whether it is patriotic and/or respectful based on context. *If time in the marking period, students work with a partner or in a group of 3 to write an additional verse to a well-known patriotic song. Song choices are <i>America, the Beautiful</i>; <i>America</i>; <i>The Battle Hymn of the Republic</i>; <i>The Marine’s Hymn</i>; <i>Yankee Doodle</i>; and <i>God Bless America</i>. Students are given the equivalent of 3 class periods to complete new verse in a way that</p>	<p>Standards <b>NJCCCSVPA-</b> 1.1.8.B.2 1.2.8.A.1, 3 1.4.8.A.1, 4,6 1.3.8.B.1,3,4 <b>CCSS</b> Reading-4,5 Writing-4 Speaking/Listening-5,6  <b>CCTC-</b> AR-PRF- 1-5 CRP-1,2,4,6,12</p>	<p>Time Frame 4-5 class periods</p>

matches original rhythm and melody of the song. Students then present their new verse to the class.		
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<b>Unit Title: Jazz and its Prequel</b>		
<p><b>Content</b> Students will complete their first set of Listening Journals- examples of American music that are important culturally. The first 3 include “Liberty Fanfare” by John Williams, “Stars and Stripes Forever” by John Philip Sousa, and “Maple Leaf Rag” by Scott Joplin. Each journal entry has relevant questions to accompany the music. Beginning Jazz- directly relates to Scott Joplin and his ragtime style of music. Students complete an outline of the different styles of jazz being studied, starting with Ragtime (chronologically: Dixieland, Hot Jazz, Swing, and Bebop). Their book “Music! Its Role and Importance in Our Lives” from pp.507-516 give important information about various styles and composers: Jelly Roll Morton, Louis Armstrong, and Benny Goodman. Listening Journals 4 and 5 are included in this unit: “Hotter Than That” by Lil Hardin Armstrong and Louis Armstrong’s Hot 7 and “Sing Sing Sing” performed by Benny Goodman. Students connect to Charlie Parker and Dizzy Gillespie by watching a portion of the Ken Burns Jazz Series “Risk.” Students answer questions based on the information given in the film.</p>	<p><b>Standards</b> <b>NJCCCSVPA-</b> 1.1.8.B.1-2 1.2.8.A.2-3 1.4.8.A.1,3,5,7 <b>CCSS-</b> Reading-2,4,8 Writing-3,4, Speaking/Listening-1  <b>CCTC-</b> AR-PRF-1,4,5 CRP-2,4</p>	<p><b>Time Frame</b> Approximately 5 class periods</p>

<b>Unit Title: Communication: African American Spirituals and Blues</b>		
<p><b>Content</b> Identifying means of communication that do not involve speech, emailing, texting, or writing (examples: music, Morse Code, Braille, sign language, dance, art, etc.). African American Spirituals: discovering the journey of a slave ship bound for the US, the auction block, the Southern plantation and the cotton field. Origins of spirituals and their importance for the Underground Railroad. Listening Journal (“No More Auction Block for Me” and “Wade in the Water” writings for 2 spirituals. If time in the rotation, students will work with a partner to compose an original spiritual and present to the class with code words and meanings. The Blues: defining 12-bar blues and its origin from the Afro-American community after slavery and identifying the form of 12-bar blues and their lyrics (AAB). Students “play” the 12-bar Blues on Boomwhackers (pitched percussion tubes) in the key of c. Completing Listening Journal- composing 3 verses of original lyrics.</p>	<p><b>Standards</b> <b>NJCCCSVPA-</b> 1.1.8.B.1-2 1.2.8.A.1-3 1.3.8.B.1-4 1.4.8.A.1-5,7  <b>CCSS-</b> Reading-2 Writing-2,4 Speaking and Listening-1,4-6 Math-8.EE.1  <b>CCTC-</b> AR-PRF-1-4 CRP-2,4,5,7,8,12</p>	<p><b>Time Frame</b> 4 class periods</p>

<b>Unit Title: The Beginnings of Rock and Roll, the British Invasion of Rock, and Sampling vs. Covering in Popular Music</b>		
<p><b>Content</b> Identifying musicians who were responsible for the beginnings of Rock and Roll: Elvis Presley, Little Richard, Jerry Lee Lewis,</p>	<p><b>Standards</b> <b>NJCCCSVPA-</b> 1.1.8.B.1-2</p>	<p><b>Time Frame</b> 5 class periods</p>

<p>etc. Students watch <i>History of Rock and Roll, Volume 1</i>.          *If there's time in the rotation, the following 2 activities will be completed:          Discussion of the British Invasion of Rock- the Beatles and the Rolling Stones as well as the American answer. Students watch <i>History of Rock and Roll, Volume 3</i> and answer questions.          Sampling and covering in the music industry: definitions of each. Listening examples of each concept – using Curtis Mayfield's "Move on Up" for a cover, and "Under Pressure" as a sample example. If time, internet activity- following the sample (whosampled.com).</p>	<p>1.2.8.A.1-3          1.4.8.A.1-7</p> <p><b>CCSS-</b>          Reading-4          Writing-4          Speaking and Listening-1</p> <p><b>CCTC-</b>          AR-PRF-1-6          CRP- 2,4,8</p>	
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<p><b>Unit Title: The Final Project</b></p>		
<p><b>Content</b>          In order to use all the knowledge gained throughout the music class rotation, students will complete a final project: they will create a PowerPoint presentation about a musician from the marking period (either American or British). Three to four class periods will be spent in the RMT Media Center utilizing internet and book/periodical resources. After researching musicians, students will create their presentation and present to the class along with a song performed by that musician.          An alternate plan to this project (if there is a shorter period of time) students will create a business card (in "giant" form) for an American musician of their interest. They will spend approximately the same amount of time in the Media Center and utilize book/periodical/internet resources. Students will record their research and create the business card using PowerPoint and present to the class along with appropriate music.          Either form of this project can be modified for student abilities.</p>	<p><b>Standards</b>  <b>NJCCCSVPA-</b>          1.1.8.B.1-2          1.2.8.A.1-3          1.4.8.A.1-7          1.4.8.B.1-3</p> <p><b>CCSS-</b>          Reading- 1,2,4          Writing- 2,4,6-8          Speaking and Listening-4-6</p> <p><b>CCTC-</b>          AR-PRF-1,4,5          CRP-1,2,4,6-8,11</p>	<p><b>Time Frame</b>          7-8 class periods (4 for research, 2 for typing, 1 for presentations)</p>

**IX. MODIFICATIONS: INCLUSION TECHNIQUES/ENRICHMENTS**

Possible instructional techniques may include but may not be limited to the following:

**Resource Center** – A course of study will be modified to accommodate the specific needs of a special education student as outlined in his/her IEP.

**Inclusion** – Peer tutoring, computer software, oral tests, visual organizers, study guides, and cooperative learning activities

**Enrichments** – Field trips, guest speakers, brochure design, simulations, drama, and poetry

Students are provided with a basic text and/or supplemental curricular materials that are used for assigned readings, discussion, and information gathering. Through teacher-directed instructional activities, students are asked to acquire knowledge, develop an understanding of content, apply information to their own lives, analyze data, synthesize material, and make evaluative judgments.

When planning each lesson, teachers select specific objectives, organize material to achieve maximum understanding, make associations, and check for understanding at frequent intervals. Technology materials are used when appropriate. Suggestions for specific assignments and student activities are found in the teacher's resource guide of the approved textbook series.

**X. INTERDISCIPLINARY CONNECTIONS/MULTICULTURAL MATERIALS**

*Videos: Stomp Out Loud; Ken Burns Jazz: Episode 8; History of Rock and Roll Volumes 1,3*

*Illustrations: Art: Music: various recordings from text book series and purchased on iTunes.*

*Other Subjects: mathematics; geography; American history/civics; language arts*

**XI. MATERIALS/TECHNOLOGY**

Videos as previously stated; iPod and relevant recordings; internet resources and websites