



PISCATAWAY TOWNSHIP SCHOOLS

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School of Rock

Content Area: Music
Grade Span: Grades 9-12
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COURSE OVERVIEW

Description

This course will survey the history of rock and roll through study and performance. Each unit will explore the history, musical style, and artistry of four time periods. Each student will play and perform at least three selections of music from each era on their particular instrument. Time periods include (1) 1950-1960: The beginning of Rock and Roll and the introduction of the blues in the Rock and Roll Genre; (2) 1960-1970: The development of hard rock; (3) 1970-Present: Investigation of different types of developmental music through this time. Instrumentation is limited to electric guitar, bass guitar, drum set, and/or vocal. The approach is to form 3-5 small group ensembles of 4-5 members allowing all members of the class to participate in a group. Each unit will end with a performance opportunity.

Prerequisite: At least two years of playing experience on an instrument.

Goals

- Explore the history of Rock and Roll
- Engage in a performance-based learning experience
- Student leadership in small ensembles
- Student arrangement of music and performances
- Performance Opportunities

Scope and Sequence

Unit	Topic	Length
Unit 1	Good Rocking Tonight	1 MP
Unit 2	The British Invasion	1-2 MP
Unit 3	The Sounds of Soul	2-3 MP
Unit 4	The Seventies	3 MP
Unit 5	Guitar Hero and up From the Underground	4 MP

Resources

Suggested Resources:

The History of Rock and Roll – Time Life Video and Television/Warner Brothers

Casey Kasem – Rock and Roll Goldmine

See each unit for specific assessment/activity suggestions with regard to structure.

ALL UNITS: INSTRUCTIONAL FOCUS

Summary and Rationale	
<p>This course will survey the history of Rock through study and performance. Each unit will explore the history, musical style and artists of four time periods. Each student will play and perform at least three selections of music from each era on their particular instrument.</p>	
State Standards	
Anchor Standard 1 Generating and Conceptualizing Ideas	
1.3.C.1prof.Cr1a	Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
1.3D.12adv.Cr1a	Create melodic, rhythmic and harmonic ideas for a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies.
Anchor Standard 2 Organizing and Developing Ideas	
1.3C.12acc.Cr2a	Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
1.3D.12prof.Cr2a	Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).
Anchor Standard 3 Refining and Completing Products	
1.3C.12nov.Cr3a	Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
1.3C.12nov.Cr3b	Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
1.3D.12prof.Cr3a	Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-morechord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).
1.3D.12prof.Cr3a	Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisationand originality.
Anchor Standard 4 Selecting, Analyzing, and Interpreting Work	
1.3C.12int.Pr4a	Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances
1.3C.12adv.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
1.3D.12int.Pr4a	Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments is selected, based on personal interest, music reading skills, identified technical challenges that need to be addressed, and the performance context.
1.3D.12nov.Pr4c	Demonstrate and describe an understanding of the context and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces and chordal accompaniments.
Anchor Standard 5 Developing and refining techniques and models or steps needed to create products.	
1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
1.3D.12prof.Pr5a	Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.
Anchor Standard 6 Conveying Meaning Through Art	
1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
1.3C.12int.Pr6b	Demonstrate an understanding of the context of the music through prepared and improvised performances.
1.3D.12prof.Pr6a	Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns), while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).
Anchor Standard 7 Perceiving and Analyzing Products	
1.3C.12adv.Re7a	Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.
1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
1.3D.12int.Re7a	Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.
Anchor Standard 8 Interpreting intent and meaning	
1.3C.12nov.Re8a	Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
Anchor Standard 9 Applying criteria to evaluate products.	

1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
1.3D.12int.Re9a	Describe how the elements of music are manipulated and knowledge of the context (e.g., social, cultural) informs the response.
Anchor Standard 10 Synthesizing and relating knowledge and personal experiences to create products.	
1.3B.12adv.Cn10a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music
1.3B.12prof.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
Anchor Standard 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.3B.12adv.Cn11a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music

UNIT 1: Good Rocking Tonight

Summary and Rationale	
Students will understand the historical significance of the roots of Rock through listening, exploring, and performing.	
Recommended Pacing	
First Marking Period	
State Standards	
Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.	
1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-engineering equipment and music generation programs.
1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.
Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
Instructional Focus	
Unit Enduring Understandings	

- The arts reflect history and culture of people.
- The arts mirror multiple viewpoints on a subject or event.
- Which parts of musical form give each era its unique sound.
- The African American influence on the R&R Idiom.

Unit Essential Questions

- What social elements influence Rock music?
- What key musical forms define the Rock style?
- What types of harmony, chord, and scale structure influences the sound of blues?
- What persons influenced the R&R blues era?

Objectives

Students will know:

Unit Skills

- Explain the parallels between the history and the music being created for each of the R&R time period.
- Demonstrate the musical style through performance on their individual instrument.
- Identify three musicians who influenced the era.
- Play their instrument in the style of early Rock and Roll, Blues style.

Knowledge

- Rock and Roll and history are intertwined.
- There are musical elements for each era that influence the style and sound.
- Three musicians that influenced or developed each era of music.
- The historical background of the blues, spiritual era.
- How to perform in the style of blues.

Resources

Activities

How it all Started (History)
 Key Players
 History: A Lesson in Time
 R&R Blues
 Self-Assessment

Discography

Roll Over Beethoven – Chuck Berry
 Lucille – Little Richard
 How Much is that Doggy in the Window – Patti Page
 Hound Dog – Elvis Presley
 Don't Be Cruel – Elvis Presley
 Blue Suede Shoes – Carl Perkins
 Whole Lotta Shakin' Going On – Jerry Lee Lewis
 Oh, Boy! – Buddy Holly
 Bye Bye Love – The Everly Brothers
 Only the Lonely – Roy Orbison
 At the Hop – Danny and the Juniors
 Words of Love – Buddy Holly
 Calendar Girl – Neil Sedaka

You've Lost that Lovin' Feeling – The Righteous Brothers
Be My Baby – The Ronettes
Searchin' – The Coasters
Stand By Me – Ben E. King
The Twist – Chubby Checker
With or Without You – U2
Wild Thing – Jimi Hendrix
Money Honey – Elvis Presley
Born to Run – Bruce Springsteen
Billie Jean – Michael Jackson
Shut 'Em Down – Public Enemy
I Just Want to Make Love to You – The Rolling Stones
Got My Mojo Working – Muddy Waters
Hey Good Looking – Hank Williams Sr.
That'll be the Day – Buddy Holly
Mama He Treats Your Daughter Mean – Ruth Brown
Caldonia _ Louis Jordon
Shake, Rattle and Roll – Big Joe Turner
I Got a Woman – Ray Charles
Bo Diddley – Bo Diddley
Blue Monday – Fats Domino
Maybellene – Chuck Berry
Reddy Teddy – Little Richard
Tutti Frutti – Little Richard
Rock Around the Clock – Bill Haley and the Comets

DVD

The History of Rock and old
Good Rocking Tonight
Rock N Roll Explodes

UNIT 2: The British Invasion

Summary and Rationale	
Students will understand the historical significance of the British Invasion through exploration and performance.	
Recommended Pacing	
First-Second Marking Period	
State Standards	
Anchor Standard 1 Generating and Conceptualizing Ideas	
1.3.C.1prof.Cr1a	Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
1.3D.12adv.Cr1a	Create melodic, rhythmic and harmonic ideas for a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies.
Anchor Standard 2 Organizing and Developing Ideas	
1.3C.12acc.Cr2a	Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
1.3D.12prof.Cr2a	Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).
Anchor Standard 3 Refining and Completing Products	
1.3C.12nov.Cr3a	Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
1.3C.12nov.Cr3b	Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
1.3D.12prof.Cr3a	Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-morechord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).
1.3D.12prof.Cr3a	Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisationand originality.
Anchor Standard 4 Selecting, Analyzing, and Interpreting Work	
1.3C.12int.Pr4a	Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances
1.3C.12adv.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
1.3D.12int.Pr4a	Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments is selected, based on personal interest, music reading skills, identified technical challenges that need to be addressed, and the performance context.
1.3D.12nov.Pr4c	Demonstrate and describe an understanding of the context and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces and chordal accompaniments.
Anchor Standard 5 Developing and refining techniques and models or steps needed to create products.	
1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
1.3D.12prof.Pr5a	Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.
Anchor Standard 6 Conveying Meaning Through Art	
1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
1.3C.12int.Pr6b	Demonstrate an understanding of the context of the music through prepared and improvised performances.
1.3D.12prof.Pr6a	Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns), while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).
Anchor Standard 7 Perceiving and Analyzing Products	
1.3C.12adv.Re7a	Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.
1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
1.3D.12int.Re7a	Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.
Anchor Standard 8 Interpreting intent and meaning	
1.3C.12nov.Re8a	Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
Anchor Standard 9 Applying criteria to evaluate products.	

1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
1.3D.12int.Re9a	Describe how the elements of music are manipulated and knowledge of the context (e.g., social, cultural) informs the response.
Anchor Standard 10 Synthesizing and relating knowledge and personal experiences to create products.	
1.3B.12adv.Cn10a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music
1.3B.12prof.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
Anchor Standard 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.3B.12adv.Cn11a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • The arts reflect history and culture of people. • The arts mirror multiple viewpoints on a subject or event. • Which parts of musical form give each era its unique sound. • The influence of the Beatles 	
Unit Essential Questions	
<ul style="list-style-type: none"> • What social elements influence Rock music? • What key musical forms define the Rock style? • What types of harmony, chord, and scale structure influences the sound of blues? • What persons influenced the R&R early sixties style? 	
Objectives	
<p>Students will know:</p> <p>Unit Skills</p> <ul style="list-style-type: none"> • Explain the parallels between the history and the music being created for each of the R&R time period. • Demonstrate the musical style through performance on their individual instrument. • Identify three musicians who influenced the era. • Play their instrument in the style of early sixties rock. <p>Knowledge</p> <ul style="list-style-type: none"> • R&R and history are intertwined. • There are musical elements for each era that influence the style and sound. • Three musicians that influenced or developed each era of music. • The historical background of early sixties R&R and the influence of the Beatles 	
Resources	
<p>Assessment Suggestions:</p> <p>It Continues – History of British Invasion Key Players History: A Lesson in Time – time line R&R in the Early 1960s – Performance</p>	

Self-Assessment

Discography

Twist and Shout – Beatles
I Get Around – Beach Boys
The Way You Do the Things You Do – Temptations
Don't Let the Sun Catch You Crying – Gerry & the Pacemakers
House of the Rising Sun – The Animals
Needles and Pins – The Searchers
Around and Around – Rolling Stones
Satisfaction – Rolling Stones
I'm into Something Good – Herman's Hermits
A World Without Love – Peter and Gordon
You Really Got Me – the Kinks
As Tears Go By – Marianne Faithful
You Can't Hurry Love – The Supremes
Do You Believe in Magic? – The Lovin' Spoonful
Good Lovin' – The Young Rascals
Turn Turn Turn – The Byrds
Creeque Alley – Mamas and the Papas
Can't Explain – The Who
Carrie-Anne – The Hollies
Keep on Running – the Spencer Davis Group
Paint it Black – Rolling Stones

DVD

The History of Rock and Roll
The British Invasion

UNIT 3: The Sounds of Soul

Summary and Rationale	
Students will understand the historical significance of Soul through exploration and performance.	
Recommended Pacing	
Second-Third Marking Period	
State Standards	
Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.	
1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-engineering equipment and music generation programs.
1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.
Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
Instructional Focus	
Unit Enduring Understandings	

- The arts reflect history and culture of people.
- The arts mirror multiple viewpoints on a subject or event.
- Which parts of musical form give each era its unique sound.
- The Soul and Gospel influences on R&R.

Unit Essential Questions

- What social elements influence Rock music?
- What key musical forms define the Rock style?
- What types of harmony, chord and scale structure influences the sound of Soul and Gospel.
- What persons influenced the Soul and Gospel aspect of R&R?

Objectives

Students will know:

Unit Skills

- Explain the parallels between the history and the music being created for each of the R&R time period.
- Demonstrate the musical style through performance on their individual instrument.
- Identify three musicians who influenced the era.
- Play their instrument in the style of Soul and Gospel.

Knowledge

- R&R and history are intertwined.
- There are musical elements for each era that influence the style and sound.
- Three musicians that influenced or developed each era of music.
- How Gospel influenced the development of soul.

Resources

Assessment Suggestions:

History – Sounds of Soul
 Key Players – research and exploration
 Student made time line
 Rock and Roll in the late 1960s – performance
 Self-Assessment

Discography

Sweet Soul Music – Arthur Conley
 Georgia on my Mind – Ray Charles
 Papas Got a Brand New Bag – James Brown
 You Send Me – Sam Gooke
 Baby Workout – Jackie Wilson
 What’d I Say? – Ray Charles
 In the Midnight Hour – Wilson Pickett
 I’ve Been Loving You Too Long – Otis Redding
 Dr. Feelgood – Aretha Franklin
 I Heard it Through the Grapevine – Gladys Knight & the Pips
 Love is Like a Heatwave – Martha Reeves & the Vandellas
 I Can’t Help Myself – Four Tops
 Ooo Baby Baby – the Miracles
 Come See About Me – the Supremes

My Girl – Temptations
Choice of Colors – Curtis Mayfield
Say it Loud, I'm Black & I'm Proud – James Brown
A House is not a Home – Luther Vandross
Ain't that Peculiar – Marvin Gaye
I Want You Back – The Jackson 5
For the Love of Money – O'Jays

DVD

The History of Rock and Roll
The Sounds of Soul

UNIT 4: The 1970s Have a Nice Decade

Summary and Rationale	
Students will understand the historical significance of the 1970s through exploration and performance.	
Recommended Pacing	
3 rd Marking Period	
State Standards	
Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.	
1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-engineering equipment and music generation programs.
1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.
Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

Instructional Focus

Unit Enduring Understandings

- The arts reflect history and culture of people.
- The arts mirror multiple viewpoints on a subject or event.
- Which parts of musical form give each era its unique sound.
- The natural change and development of R&R through the 70s.

Unit Essential Questions

- What social elements influence Rock music?
- What key musical forms define the Rock style?
- What types of harmony, chord and scale structure influences the sound of 70s R&R.
- What persons influenced the 70s R&R?

Objectives

Students will know:

Unit Skills

- Explain the parallels between the history and the music being created for each of the R&R time period.
- Demonstrate the musical style through performance on their individual instrument.
- Identify three musicians who influenced the era.
- Play their instrument in the style of 70s R&R.

Knowledge

- R&R and history are intertwined.
- There are musical elements for each era that influence the style and sound.
- Three musicians that influenced or developed each era of music.
- How 70s R&R impacted Rock history.

Resources

Assessment Suggestions:

History of 1970s rock
 Key Players – Research
 Student Created Time Line
 1970s Rock Performance
 Self-Assessment

Discography

Bennie & the Jets – Elton John
 Reeling in the Years – Steely Dan
 How Many More Times – Led Zeppelin

Paranoid – Black Sabbath
Whipping Post – Allman Brothers
Do That Stuff – Parliament/Funkadelic
Get Up Stand Up – Bob Marley
I want to Take You Higher – Sly and the Family Stone
Superstition – Stevie Wonder
Brain Damage – Pink Floyd
Bohemian Rhapsody – Queen
Sweet Emotion – Aerosmith
Rock and Roll All Night – Kiss
School’s Out – Alice Cooper
Ziggy Stardust – David Bowie
Fame – David Bowie
Running on Empty – Jackson Browne
Go Your Own Way – Fleetwood Mac
Do You Feel Like We Do – Peter Frampton

DVD

The History of Rock and Roll
The 1970s Have a Nice Decade

UNIT 5: Guitar Heroes and Up From the Underground

Summary and Rationale	
Students will understand the historical significance of modern rock through exploration and performance.	
Recommended Pacing	
4th Marking Period	
State Standards	
Anchor Standard 1 Generating and Conceptualizing Ideas	
1.3.C.1prof.Cr1a	Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
1.3D.12adv.Cr1a	Create melodic, rhythmic and harmonic ideas for a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies.
Anchor Standard 2 Organizing and Developing Ideas	
1.3C.12acc.Cr2a	Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
1.3D.12prof.Cr2a	Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).
Anchor Standard 3 Refining and Completing Products	
1.3C.12nov.Cr3a	Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
1.3C.12nov.Cr3b	Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
1.3D.12prof.Cr3a	Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-morechord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).
1.3D.12prof.Cr3a	Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisationand originality.
Anchor Standard 4 Selecting, Analyzing, and Interpreting Work	
1.3C.12int.Pr4a	Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances
1.3C.12adv.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
1.3D.12int.Pr4a	Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments is selected, based on personal interest, music reading skills, identified technical challenges that need to be addressed, and the performance context.
1.3D.12nov.Pr4c	Demonstrate and describe an understanding of the context and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces and chordal accompaniments.
Anchor Standard 5 Developing and refining techniques and models or steps needed to create products.	
1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
1.3D.12prof.Pr5a	Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.
Anchor Standard 6 Conveying Meaning Through Art	
1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
1.3C.12int.Pr6b	Demonstrate an understanding of the context of the music through prepared and improvised performances.
1.3D.12prof.Pr6a	Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns), while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).
Anchor Standard 7 Perceiving and Analyzing Products	
1.3C.12adv.Re7a	Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.
1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
1.3D.12int.Re7a	Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.
Anchor Standard 8 Interpreting intent and meaning	
1.3C.12nov.Re8a	Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
Anchor Standard 9 Applying criteria to evaluate products.	

1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
1.3D.12int.Re9a	Describe how the elements of music are manipulated and knowledge of the context (e.g., social, cultural) informs the response.
Anchor Standard 10 Synthesizing and relating knowledge and personal experiences to create products.	
1.3B.12adv.Cn10a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music
1.3B.12prof.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
Anchor Standard 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.3B.12adv.Cn11a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • The arts reflect history and culture of people. • The arts mirror multiple viewpoints on a subject or event. • Which parts of musical form give each era its unique sound. • The natural change and development of R&R to the present. 	
Unit Essential Questions	
<ul style="list-style-type: none"> • What social elements influence Rock music? • What key musical forms define the Rock style? • What types of harmony, chord and scale structure influences the sound of 70s R&R. • What persons influenced newer music to the present. 	
Objectives	
<p>Students will know:</p> <p>Unit Skills</p> <ul style="list-style-type: none"> • Explain the parallels between the history and the music being created for each of the R&R time period. • Demonstrate the musical style through performance on their individual instrument. • Identify three musicians who influenced the era. • Play their instrument in the style of 80s to the present. <p>Knowledge</p> <ul style="list-style-type: none"> • R&R and history are intertwined. • There are musical elements for each era that influence the style and sound. • Three musicians that influenced or developed each era of music. • How R&R roots expanded the different styles to the present. 	
Resources	
<p>Assessment Suggestions:</p> <p>History of modern rock Key Players – Research Student Created Time Line Rock Performance</p>	

Self-Assessment

Discography

Black Magic Woman – Santana
Eruption – Van Halen
Sultans of Swing – Dire Straits
Won't Get Fooled Again – The Who
Blue Moon of Kentucky – Elvis
Hello, Mary Lou – Ricky Nelson
Johnny B. Goode – Chuck Berry
Texas Flood – Stevie Ray Vaughan
Sweet Sixteen – B.B. King
The Last Time – the Rolling Stones
Train Keep A Rollin' – The Yardbirds
Layla – Derek and the Dominos
Dazed and confused – Led Zeppelin
Sunshine of Your Love – Cream
Whip It – Devo
Our Lips are Sealed – the GoGos
Do you Really Want to Hurt Me? – Culture Club
The Breaks – Kurtis Blow
The Message – Grandmaster Flash and the Furious Five
Billie Jean – Michael Jackson
Rock Box – Run DMC
Walk this Way – Run DMC/Aerosmith
Fight the Power – Public Enemy
Sabotage – Beastie boys
Justify My Love – Madonna
Sweet Drams - Eurythmics

DVD

The History of Rock and Roll
The 1980s to the present