

Madison Public Schools
Seventh Grade Music Appreciation Curriculum
(World Music and Culture)

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Approval date:

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Course Overview

Description

Seventh grade music appreciation is a full-year course that meets three times per week. It is a course aimed at students who do not participate in a musical performance ensemble (Chorus, Band, Orchestra) at the Madison Junior School. Seventh Grade music appreciation seeks to teach students about world culture through the lens of music. Students will begin the year learning about music from the Aborigine cultures of Australia and continue on a journey around the world and through time. Between September and June, we will learn about musical traditions and cultures from every continent and from both ancient and modern times. Students will have the opportunity to learn music in various styles, build instruments in class, write and record music in a selection of styles, research important musical philosophies and people, and learn about the rich diversity of the world through music.

Goals

This course aims to:

- Help students to develop an understanding of the world through music;
- Introduce important and previously unknown musical genres;
- Introduce students to songwriting;
- Teach students to perform and create music in a variety of styles;
- Teach students how to compare and contrast musical forms from various areas of the world across hundreds of years of history.

Materials

Core: Miller, Terry E. And Andrew Shahriari, World Music: A Global Journey; Fourth Edition. 2017 New York, NY.

Supplemental: America's Musical Life by Richard Crawford, American Music by David Nicholls,

Resources

[Suggested activities and resources page](#)

Benchmark Assessments

End of Marking Period 1- Assessment #1 will be a written and aural exam on units 1,2, and 3.
End of Marking Period 2- Assessment #2 will be a written and aural exam on units 4 and 5.
End of Marking Period 3- Assessment #3 will be a written and aural exam on units 6 and 7.
End of Marking Period 4- Assessment #4 will be a written and aural exam on units 8,9 and 10.
Benchmark assessments are given quarterly and focus on the main ideas and anchor standards of the course.

Modifications and Adaptations for Special Needs Learners

(Gifted and Talented Students, English Language Learners, Students with Special Needs, At-Risk Students, and Students with 504 Plans)

Scope and Sequence (Pacing Guide)

Unit Number	Topic of Study	Duration (Weeks Taught)
1	Oceania: Australia, Papua New Guinea, Hawai'i, Kiribati	3
2	South Asia: India and Pakistan	3
3	Southeast Asia: Vietnam, Thailand, Laos & Northeast Thailand, and Indonesia (Java & Bali)	3
4	East Asia: China, Mongolia, Korea, Japan and Tibet	4
5	Middle East: Islam & the Arab world, Iran, Egypt, Sufism, Judaism	4
6	Europe: Greece, Spain, Russia, Scotland, Ireland, Hungary, Bulgaria	4
7	Sub-Saharan Africa: Ghana, Nigeria, Central Africa, Zimbabwe, Uganda, Senegal, Republic of South Africa	4
8	The Caribbean: Haiti, Jamaica, Trinidad & Tobago, Puerto Rico, Cuba, the Dominican Republic	4
9	South America & Mexico: The Amazon Rainforest, Peru, Argentina, Brazil, Mexico	4
10	Canada and the United States	3

Unit 1 Overview

Unit Title: Oceania: Australia, Papua New Guinea, Hawai'i, and Kiribati

Unit Summary: Unit 1 studies the songs, dances, and history of a selection of island cultures spread out across the Pacific Ocean known as Oceania. These cultures are places where despite European colonization, traditional forms of music and dance have remained a prominent part of daily life. We will discuss how the climate and culture of the region have dictated music, musical instruments, and dance, and we will have an opportunity to learn how to create music and dance in the styles of Aboriginal Australia, Kiribat, Papua New Guinea, and Hawai'i.

Suggested Pacing: 9 lessons

Learning Targets

Unit Essential Questions:

- What is Oceania and what countries/islands does it encompass?
- How are tribal communities and their music still relevant today?
- What are the different instruments that come from Australia, Hawai'i, Papua New Guinea, and Kiribati?
- How is dance important to the cultures encompassed in the term Oceania?
- How did European colonization affect the musical culture of Oceania?

Unit Enduring Understandings:

- Oceania is a term that encompasses Australia, Hawai'i, Papua New Guinea, and Kiribati.
- European cultural influence is abundant in Oceania due to colonization.
- Indigenous populations of Australia and the Pacific islands maintain traditional cultural practices.
- Cultural and musical practices in Oceania are considered to be among the most ancient in the world.
- The music of Oceania is primarily vocal.
- Instruments tend to be small and portable and are mostly idiophones or membranophones.

Evidence of Learning

Formative Assessments: A variety of formative assessments will be used throughout the unit, such as reading reaction papers, in-class participation, and quizzes.

Summative Assessments: Students will learn or create an original dance in the style of a country that is part of Oceania. Students will perform in teams.

Alternative Assessments: Students will have the opportunity to develop a PowerPoint presentation on the dances of Oceania.

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLS)
<ul style="list-style-type: none"> Understand the types of people who currently live and lived originally in Australia, Papua New Guinea, Kiribati, and Hawai'i, their musical styles, and their beliefs. Understand the cultural effect of colonialism on countries in Oceania. 	<ul style="list-style-type: none"> The common denominator between these cultures is a close relationship with nature and complex animistic and totemistic spiritual customs. <p>Vocabulary: Melanesia, Micronesia, Polynesia, Animism, Aborigines</p>	<ul style="list-style-type: none"> Students will write a 1-2 page reflection on the effect of colonialism on Oceania and the ways in which traditional Oceanic cultures have managed to exist and even thrive in spite of it. Students will take a quiz on the basic cultural and musical elements of the different Oceanic societies. 	<p>1.2.8.A.2- Trace the history of music in world cultures and differentiate music piece and styles according to time and place.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>1.2.8.A.1- Understand that technological changes influence the development of music.</p> <p>Cross Curricular: Language Arts/ Writing</p>
<ul style="list-style-type: none"> Identify the types of music played and instruments used in Oceania. Identify the purpose of music and dance in Oceania. 	<ul style="list-style-type: none"> While singing is the most common form of music making in the traditional cultures of this region have many different kinds of musical instruments that are mostly small and portable. How to research instruments from countries in Oceania. <p>Vocabulary: Didgeridu, idiophones, membranophones, slit drums, aerophones, chordophones, circular breathing, garamut, kundu, lamella, susap, phonemes, ukulele, steel guitar, vibrato, kilu,</p>	<ul style="list-style-type: none"> Students will make a PowerPoint presentation about the instruments from one of the countries in Oceania. Students will round robin teach about the instruments we researched to one another. Students will Listen critically to examples from the coordinating CD for the textbook and follow a listening guide. Students will attempt to circular breathe (as though they are playing the didgeridoo) while blowing through a straw into a cup of water. Students will create their own "mouth harp" out of plastic. Students will write out the drum pattern heard in the selected song. 	<p>1.1.8.B.2- Understand musical rules ascribed to different genres of music and be able to compare songs according to their structure and musical elements.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>Cross Curricular: STEAM</p>
<ul style="list-style-type: none"> Understand the differences between the musical styles of Australia, Papua New Guinea, Hawai'i, and Kiribati. Be able to perform a song or dance from a selected culture in Oceania. 	<ul style="list-style-type: none"> Learn how to research traditional dances and songs of the Oceanic region. <p>Vocabulary: mele hula, hula pahu, Tonga, Lakalaka, Ma'ulu'ulu, me'etu'upaki, Tau'olunga, bino,</p>	<ul style="list-style-type: none"> Students will learn or create their own dance from one of the cultures in Oceania. Teacher can write a grant to have a traditional dance instructor come in for a class or two to teach students about the hula or another type of dance from Oceania. Teacher will assess students on active participation. Students can learn and play a traditional Hawai'in song on the ukulele. 	<p>1.2.8.A.3- Understand the social, historical, and political impact of art and artists on culture and culture on the arts.</p> <p>1.3.8.B.2- Perform independently or with a group with expressive qualities that accurately reflect the style of music.</p> <p>Cross Curricular: Dance</p>

Unit 2 Overview

Unit Title: South Asia: India and Pakistan

Unit Summary: Unit 2 is an overview of the culture, music, and dance of South Asia, which is home to nearly a quarter of the population of our planet. We will discuss the rich cultural traditions of the area and the ways in which varied harsh climates, British colonization, and severe poverty have affected every-day life as well as music. Despite British colonization, India and Pakistan have managed to retain traditional forms and music and dance well into the 21st century.

Suggested Pacing: 9 lessons

Learning Targets

Unit Essential Questions:

- What countries are in South Asia?
- How many languages are spoken in the region and how has that affected music?
- How has the Indian caste system affected their music?
- What kinds of music are created in South Asia?
- What musical instruments are common in South Asia?
- What musical scale system is used in South Asia?
- What are the differences between singing in western culture and singing in the South Asian culture?
- How does gender affect music in South Asia?
- What is Bollywood?
- How does religion affect music in South Asia? What religions are practiced?

Unit Enduring Understandings:

- South Asia is a region of the world that encompasses India, Pakistan, Bangladesh, Sri Lanka, the Maldives, Bhutan, Nepal, and in some groupings, Afghanistan.
- In India alone, there are 1,652 languages that are spoken and there are songs written in each of these languages.
- Only the highest caste of priests (Brahmins) are allowed to recite Vedic chant and non-Brahmins are typically the people who play instruments.
- Flute instruments, drums, and string instruments are predominant in South Asia.
- In South Asia they use a note system called a Raga that contains a total of 22 different note possibilities.

Evidence of Learning

Formative Assessments: A variety of formative assessments will be used throughout the unit, such as reading reaction papers, in-class participation, and quizzes.

Summative Assessments: Students will create a research presentation on a chosen South Asian musician, their studies, their instrument, and their music.

Alternative Assessments: Students will have the opportunity to develop a PowerPoint presentation.

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLS)
<ul style="list-style-type: none"> Understand the types of people who currently live and lived originally in South Asia. Understand the cultural effects of colonialism on countries in South Asia. 	<ul style="list-style-type: none"> The common denominator between these cultures is a strict social hierarchy and British colonialism. How to research countries in South Asia. <p>Vocabulary: Hindustani, Carnatic</p>	<ul style="list-style-type: none"> Students will write a 1-2 page reflection on the effect of colonialism on South and the ways in which traditional South Asian cultures have managed to exist and even thrive in spite of it. Students will take a quiz on the basic cultural and musical elements of the different South Asian societies. 	<p>1.2.8.A.2- Trace the history of music in world cultures and differentiate music piece and styles according to time and place.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>1.2.8.A.1- Understand that technological changes influence the development of music.</p> <p>Cross Curricular: Language Arts/ Writing</p>
<ul style="list-style-type: none"> Identify the types of music played and instruments used in South Asia. Identify the purpose of music and dance in South Asia. 	<ul style="list-style-type: none"> All forms of music making are taken very seriously in South Asia and students study for hours per day and for years on end to perfect their craft. How to research instruments from countries in South Asia. <p>Vocabulary: tambura, sarod, raga, jhala, tabla, tala, baya drum, tintal, bols, theka, gat, Dhrupad, Khyal, rasa, sitar, kriti, Sarasvati vina, nagasvaram, tavil.</p>	<ul style="list-style-type: none"> Students will make a PowerPoint presentation about the instruments from one of the countries in South Asia. Students will round robin teach about the instruments we researched to one another. Students will Listen critically to examples from the coordinating CD for the textbook and follow a listening guide. Students will be graded on their ability to follow directions and their effort in participating in the activities. Students will mimic the vocal melody, along with the violin part during a song. Students will also sing along and memorize a melody as is traditional in Carnatic Classical voice lessons. Accompany the vocal groups heard in the audio clip on drums. 	<p>1.1.8.B.2- Understand musical rules ascribed to different genres of music and be able to compare songs according to their structure and musical elements.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>8.1.8.D.2- Demonstrate the application of appropriate citations to digital content.</p> <p>Cross Curricular: Technology</p>
<ul style="list-style-type: none"> Understand the differences between the musical styles of India. Be able to perform a song or dance from a selected culture in South Asia. 	<ul style="list-style-type: none"> Learn how to research traditional dances and songs of the South Asian region including Kathakali dance drama. <p>Vocabulary- Kriti, Alap, Jor, Carnatic, Hindustani, Kathakali, Bhajan, guru, Filmi Git, qawwali</p>	<ul style="list-style-type: none"> Students will learn or create their own song or dance from one of the cultures in South Asia. Teacher can write a grant to have a traditional Kathakali dance instructor come in for a class or two to teach students traditional Indian dance and music. Students can write a reaction paper to the viewing of a traditional Bollywood style film. Write a reflection comparing and contrasting Hindustani and Carnatic song traditions. 	<p>1.2.8.A.3- Understand the social, historical, and political impact of art and artists on culture and culture on the arts.</p> <p>1.3.8.B.2- Perform independently or with a group with expressive qualities that accurately reflect the style of music.</p> <p>Cross Curricular: Dance, Language Arts</p>

Unit 3 Overview

Unit Title: Southeast Asia: Vietnam, Thailand, Laos & Northeast Thailand, and Indonesia (Java & Bali)

Unit Summary: Unit 3 studies the musical and cultural traditions of Southeast Asia.

Suggested Pacing: 9 lessons

Learning Targets

Unit Essential Questions:

- Of what countries is Southeast Asia comprised?
- How are they alike in their musical and dance traditions? How are they different?
- How has colonialism affected the musical and dance traditions of different Southeast Asian countries?
- What is the purpose of music and dance in Southeast Asia?
- How does the warm and tropical climate of the region affect music and dance?
- What is the role of gender in music and dance in Southeast Asia?
- What sorts of instruments are traditional to Southeast Asia?
- What musical scale system is used in Southeast Asia?
- How does religion affect music in Southeast Asia?
- Who are some important musicians/composers from Southeast Asia? Why is their music important?

Unit Enduring Understandings:

- Southeast Asia is comprised of primarily tropical countries and is split between mainland Asia and islands.
- Southeast Asia is home to more than 200 different ethnic groups.
- The larger nations in southeast Asia (except for the Philippines) has or had wealthy aristocratic courts that were long-time patrons of the arts. As a result, highly sophisticated “classical” music developed and was performed by large instrumental ensembles in a variety of contexts, including dance, theater, and ritual.
- Outside of courts and temples, music largely flourishes in the rural areas.
- Instruments in Southeast Asia are typically made of either bronze or bamboo due to the ancient practice of bronze metallurgy and the rapid and vast growth of bamboo in tropical climates.
- Music in Southeast Asia is generally divided into two categories: Upland and lowland.
- The Music in Southeast Asia is known more for instrumental ensembles rather than soloists.

Evidence of Learning

Formative Assessments: A variety of formative assessments will be used throughout the unit, such as reading reaction papers, in-class participation, and quizzes.

Summative Assessments: Students will read and play a traditional Indonesian Raya Tune on Orff instruments.

Alternative Assessments: Students will have the opportunity to play the same Raya Tune on a piano or wind instrument of their choosing.

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLS)
<ul style="list-style-type: none"> • Understand the types of people who currently live and lived originally in Vietnam, Thailand, Laos, Northeast Thailand, Indonesia, and Java & Bali. • Understand the cultural effect of colonialism on countries in Southeast Asia . • Understand the effects of communism on Southeast Asia and the arts in Southeast Asia. 	<ul style="list-style-type: none"> • The common denominator between these cultures is location and weather. • Southeast Asian countries were colonized starting in the 16th and 17th centuries by various European countries including Holland, Portugal, Spain, France, and Great Britain. Southeast Asian countries were also occupied by Japan prior to WWII. •Industrialization brought by colonization brought an influx of immigration into Southeast Asia from places like India and China. <p>Vocabulary: Upland, Lowland, Patronage, subcontinent,</p>	<ul style="list-style-type: none"> • Students will write a 1-2 page reflection on the effect of colonialism on Southeast Asia and the ways in which traditional Southeast Asian cultures and music have managed to exist and even thrive in spite of it. • Students will take a quiz on the basic cultural and musical elements of the different Southeast Asian societies. 	<p>1.2.8.A.2- Trace the history of music in world cultures and differentiate music piece and styles according to time and place.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>1.2.8.A.1- Understand that technological changes influence the development of music.</p> <p>Cross Curricular: Language Arts/ Writing</p>
<ul style="list-style-type: none"> • Identify the types of music played and instruments used in Southeast Asia. • Students will be able to explain the way meter is used in music from Southeast Asia. • Students will be able to identify the purpose of music and dance in Southeast Asia. • What is the role of bronze and iron in Southeast Asian music? 	<ul style="list-style-type: none"> • How to research instruments from countries in Southeast Asia • Music and dance are important parts of entertainment, maintaining aspects of ancient cultures, and religion. <p>Vocabulary: Gamelan, Sumarsam, Wayang, Kethoprak, Gong, Faglong (Boat Lute), Kubing (mouth harp), Jarake (zither), wot (panpipe), Khim (dulcimer), Naw (mouth organ), Tünak (harp), saw pip (fiddle), phin (lute), khaen (free-reed mouth organ).</p>	<ul style="list-style-type: none"> • Students will work in teams to create a presentation about the instruments of a chosen Southeast Asian country. Project can be completed on poster board or with a PowerPoint presentation and must be presented to the class. • Students will watch selected dances and musical performances from various Southeast Asian countries and free-write in their journals about their experiences and feelings about the music and dance. 	<p>1.1.8.B.2- Understand musical rules ascribed to different genres of music and be able to compare songs according to their structure and musical elements.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>8.1.8.D.4- Assess the credibility and accuracy of digital content.</p> <p>Cross Curricular: Language Arts</p>
<ul style="list-style-type: none"> • Students will be able to identify various famous musicians who were/are from Southeast Asia. • Students will be able to play an Indonesian Raya tune on Orff instruments. 	<ul style="list-style-type: none"> • How to decode notes on the staff based on previous musical knowledge. • How to translate notes on the staff to provided Orff instruments. 	<ul style="list-style-type: none"> • Students will learn how to play a traditional Indonesian Raya tune on Orff instruments. Teacher will grade based on effort and participation. 	<p>1.2.8.A.3- Understand the social, historical, and political impact of art and artists on culture and culture on the arts.</p> <p>1.3.8.B.2- Perform independently or with a group with expressive qualities that accurately reflect the style of music.</p> <p>Cross Curricular: Music Theory</p>

Unit 4 Overview

Unit Title: East Asia: China, Mongolia, Korea, Japan, and Tibet

Unit Summary: Unit 4 focuses on the music and culture of East Asia.

Suggested Pacing: 12 lessons

Learning Targets

Unit Essential Questions:

- What countries are included in the region referred to as East Asia?
- How do attitudes towards traditionalism/modernization affect music in East Asia? Do they affect the different countries the same or differently? Why?
- How is theater in East Asia different from theater and opera in western countries?
- How does religion affect music in East Asia?
- How do traditional music and dance differ between countries in East Asia?
- What sorts of instruments are used to create traditional music in East Asia?
- What melodic scale system is used in East Asia?
- What cultural opinions do people have of “professional musicians” in East Asia?

Unit Enduring Understandings:

- East Asia includes China, Mongolia, Korea, Japan, and Tibet
- The distinctly different cultures of East Asian countries are directly affected by geography, topography, and weather.
- In countries like China, being a professional musician is looked down upon. The cultural preference is for musicians to maintain music as a hobby rather than a living.
- Music is created for entertainment and for religious purposes in East Asia.
- The melodic scale used in East Asia a different from the Western musical scale.

Evidence of Learning

Formative Assessments: A variety of formative assessments will be used throughout the unit, such as reading reaction papers, in-class participation, and quizzes.

Summative Assessments: Students will perform a traditional song or dance from an East Asian country and perform it for the class as a group or solo.

Alternative Assessments: Students experiencing shyness or stage fright will have the opportunity to perform the song or dance in small groups during a mutual free period.

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLs)
<ul style="list-style-type: none"> • Identify the countries that comprise East Asia and the differences between them. • Identify the different kinds of music that are traditional to East Asia. 	<ul style="list-style-type: none"> • How to research music and culture from East Asia. • How to differentiate between the music and cultures of individual countries in East Asia. <p>Vocabulary- Xia, Shang, Zhou, Qin, Jin, Sui, Tang, Koguryō,</p>	<ul style="list-style-type: none"> • In teams, students will create a dynastic timeline of either China, Korea, or Japan and will compare and contrast with other teams. Students will then add to their timelines with genres of music created during each time period in either Chinese, Japanese, or Korean history. 	<p>1.2.8.A.2- Trace the history of music in world cultures and differentiate music piece and styles according to time and place.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p>

	Paekche, Silla, Koryŏ, Chosŏn, Zyōmon, Yayoi, Kohun, Asuka, Nara, Heian, Kamakura, Muromati, Edo, Meizi, Taisyō, Syōwa, Heisei		<p>1.2.8.A.1- Understand that technological changes influence the development of music.</p> <p>Cross Curricular: Social Studies</p>
<ul style="list-style-type: none"> • Identify the types of music and instruments from China, Mongolia, Korea, Japan, and Tibet. • Compare and contrast songs, musical ensembles, and types of instruments from China, Mongolia, Korea, Japan, and Tibet. • Be able to compare East Asian music, musical ensembles, and instruments to the ones we are used to using in Western Music. 	<ul style="list-style-type: none"> • How to listen critically to music from East Asia and form ideas and opinions based on it. • How to identify form and basic music theory concepts as they apply to East Asian Music. <p>Vocabulary: bayin, sizhu, guqin, tablature, Jiangnan, erhu, yangqin, pipa, jianpu,</p>	<ul style="list-style-type: none"> • Student will perform focused listening exercises as they are laid out in the listening guide in World Music: A Global Journey. They will follow the “ethno-challenges” described in the text. Examples include listening to the Guqin and then using a guitar or ukulele to find similar overtones as heard in the example. 	<p>1.1.8.B.2- Understand musical rules ascribed to different genres of music and be able to compare songs according to their structure and musical elements.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>9.2.8.B.4- Evaluate how traditional and non-traditional careers have evolved regionally, nationally, and globally.</p>
<ul style="list-style-type: none"> • Be able to connect knowledge of Western Music and Western music scoring and be able to apply it to East Asian music. 	<ul style="list-style-type: none"> • How to research East Asian theater, dance, and music and choose works of art to replicate based on personal preference. 	<ul style="list-style-type: none"> • Students will learn to sing, play, or dance a traditional song/dance from any of the East Asian countries and perform it for the class. An alternative for shy students is to perform during a shared free period for the teacher. 	<p>1.2.8.A.3- Understand the social, historical, and political impact of art and artists on culture and culture on the arts.</p> <p>1.3.8.B.2- Perform independently or with a group with expressive qualities that accurately reflect the style of music.</p>

Unit 5 Overview	
Unit Title: The Middle East: The Arab World, Iran, Egypt, and Israel	
Unit Summary: In Unit 5 students will learn about the music and culture of the Middle East.	
Suggested Pacing: 12 lessons	
Learning Targets	
Unit Essential Questions: <ul style="list-style-type: none"> • What countries comprise the Middle East? • What common factors make these countries culturally similar? Are they culturally similar? • What kinds of music are composed and performed in Middle Eastern countries? • How does gender play a role in the creation and performance of music in the Middle East? • How does religion play a role in the creation and performance of music in the Middle East? • What sorts of instruments are used to create music in the Middle East? • How does weather affect music in the Middle East? • What are the key factors that make Persian classical music different from Arabic music? • What are some relationships between the Middle East and Europe musically, especially relating to instruments? 	
Unit Enduring Understandings: <ul style="list-style-type: none"> • Many countries comprise the Middle East but this course will focus on the music of Saudi Arabia, Iran, Egypt, and Israel. • Music is composed for both entertainment and for religious worship in the Middle East. The scale used has a distinctly “Arabian” sound and usually follows what we call in Western Music a Major Locrian Scale or a Diminished scale. • While the primary religion of the Middle East is Islam, there are also people who practice Christianity and Judaism. Music is created for each of these religions by Middle Eastern musicians. • In Islamic cultures, music and art that are created for religious worship are often not considered music and art. • Many of the ancient musical instruments used around the world were derivatives of ancient Middle Eastern instruments. 	
Evidence of Learning	
Formative Assessments: A variety of formative assessments will be used throughout the unit, such as reading reaction papers, in-class participation, and quizzes.	
Summative Assessments: Students will create a research project based on an important musician or composer from a Middle Eastern country.	
Alternative Assessments: Students will have the opportunity to develop a PowerPoint presentation about a Middle Eastern composer or musician.	

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLS)
<ul style="list-style-type: none"> Students will be able to identify different countries and their primary cultural characteristics in the Middle East. Students will be able to understand how topography and geography bind these civilizations with such ancient origins. Students will be able to identify music that stems from the Middle East and the ways in which Middle Eastern music affected European music. 	<ul style="list-style-type: none"> Understand how to research ancient Middle Eastern civilizations and their culture and music. <p>Vocabulary: Maghrib, Mashriq, Arabic, Mesopotamia, Nile, Tigris, Euphrates, Ottoman Empire, adhan, mosque, melisma,</p>	<ul style="list-style-type: none"> Students will fill out a blank map of the Middle East as described in <u>World Music: A Global Journey</u>, with rivers and ancient civilizations. The purpose of this is to have student connect modern Middle East with ancient Middle Eastern cultures and to develop an understanding of why and how they were formed. 	<p>1.2.8.A.2- Trace the history of music in world cultures and differentiate music piece and styles according to time and place.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>1.2.8.A.1- Understand that technological changes influence the development of music.</p> <p>Cross Curricular: Geography</p>
<ul style="list-style-type: none"> Students will be able to identify different musical instruments from the Middle East and be able to connect them with instruments from other cultures we have studied. 	<ul style="list-style-type: none"> Understand how to research musical instruments from different countries in the Middle East. <p>Vocabulary: ud, buzuq, saz, bouzouki, maqam, cents, semitone, quartertone, tetrachord, maqamat, taqasim, layali, mawwal, tremolo, santur, dastgah, tar, takht, qanun, shofar,</p>	<ul style="list-style-type: none"> Students will listen to songs from two different Middle Eastern countries and compare and contrast using basic music theory terminology and their knowledge of Middle Eastern instruments. 	<p>1.1.8.B.2- Understand musical rules ascribed to different genres of music and be able to compare songs according to their structure and musical elements.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>Cross Curricular: Language Arts</p>
<ul style="list-style-type: none"> Students will be able to understand the cultural and artistic significance of music that is created in the Middle East. Students will be able to find similarities between music, dance, and art in the Middle East and music in the United States in order to develop a greater understanding of how we are alike. 	<ul style="list-style-type: none"> Understand how to research musicians and artists from the Middle East, past or present, that had an enduring effect on music and art. 	<ul style="list-style-type: none"> Students will complete a research project on one famous musician from any of the Middle Eastern countries discussed in the unit and present a PowerPoint presentation with sound clips to the class. 	<p>1.2.8.A.3- Understand the social, historical, and political impact of art and artists on culture and culture on the arts.</p> <p>1.3.8.B.2- Perform independently or with a group with expressive qualities that accurately reflect the style of music.</p> <p>Cross Curricular: Media</p>

Unit 6 Overview	
Unit Title: Europe: Greece, Spain, Russia, Scotland, Ireland, England, Hungary, Bulgaria, and Germany	
Unit Summary: Unit 6 will focus on the music and culture of European countries.	
Suggested Pacing: 12 lessons	
Learning Targets	
Unit Essential Questions: <ul style="list-style-type: none"> • What countries are considered to be a part of Europe? • What is the difference between Classical and Folk Music? • What sorts of instruments are used in European countries? • What sort of musical scale is used in European countries? • Who are some famous composers that hail from Europe? • How is European folk music like American folk music? • What role does gender play in different kinds of European music? 	
Unit Enduring Understandings: <ul style="list-style-type: none"> • While there are more countries that are considered to be a part of Europe, the ones this unit will discuss are Greece, Spain, Russia, Scotland, Ireland, England, Hungary, Bulgaria, and Germany. • Classical music, as we think of it in the United States is a distinctly European form type of music that is considered to be the most sophisticated and highest class of music in the west. • Folk music is considered the music that is created within a small community or cultural group. “Folk” implies that the artists is “inside” the community and usually created by peasants. The word “folk” comes from the German word “volk”(pronounced the same way) that means people. • European music tends to use a diatonic scale- Do-Re-Mi-Fa-Sol-La-Ti-Do as created by Guido Di Arezzo of Arezzo Italy. 	
Evidence of Learning	
Formative Assessments: A variety of formative assessments will be used throughout the unit, such as reading reaction papers, in-class participation, and quizzes.	
Summative Assessments: Students will learn and perform a song or dance from a European country of their choosing. Students will be able to explain what region the dance/song comes from, what kinds of people created it, and how it is relevant to European and American music today.	
Alternative Assessments: Students will have the opportunity to develop a PowerPoint presentation	

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLs)
<ul style="list-style-type: none"> Students will be able to identify the different countries that comprise Europe. Students will be able to understand the connections between European countries and the influences from other countries that has shaped their music and culture. 	<ul style="list-style-type: none"> Understand how to research European countries through the lens of music. Understand the similarities and differences between European countries. <p>Vocabulary: Ottoman Empire, Hellenistic, folk music, classical music, Germanic, Italic, Slavic, Indo-European, Celtic, Byzantine chant, Orthodox, flamenco, cantora, cante, duende, balalaika,</p>	<ul style="list-style-type: none"> In teams, students will read the sections of the text designated to the particular countries they are assigned and will create a presentation- either post board or PowerPoint about the culture of their selected country 	<p>1.2.8.A.2- Trace the history of music in world cultures and differentiate music piece and styles according to time and place.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>1.2.8.A.1- Understand that technological changes influence the development of music.</p> <p>Cross Curricular: Language Arts/ Writing</p>
<ul style="list-style-type: none"> Students will be able to identify traditional and modern instruments that were invented or designed in different countries in Europe. Students will be able to understand the similarities between instruments used in Europe and instruments used in the United States. 	<ul style="list-style-type: none"> Understand how to research the immigration of European people to the United States and the types of instruments they brought with them. <p>Vocabulary: Hurdy-gurdy, balalaika, guitar, castanets, domra, polyphonic, Gaelic, accordion, bagpipes, chanter, pibroch, uilleann pipes,</p>	<ul style="list-style-type: none"> Teacher will choose several listening examples from the text and have students complete the “ethno-music challenges” posed at the end of the examples. This includes keeping track of the number of pulses used for each line of text or singing along with the song. Students will have an opportunity to make their own bagpipes using provided materials. 	<p>1.1.8.B.2- Understand musical rules ascribed to different genres of music and be able to compare songs according to their structure and musical elements.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>Cross Curricular: STEAM</p>
<ul style="list-style-type: none"> Students will be able to understand how to follow simple dances from European countries. Students will be able to play basic melodies on piano, recorder, or other instrument from a selection of European countries. 	<ul style="list-style-type: none"> Understand how to apply basic music theory and instrument knowledge to the performing of a specific tune from a European country. Reference different composers from each European country. 	<ul style="list-style-type: none"> Students will learn and perform a song or dance from a European country. This can include a flamenco dance from Spain, a polka from Germany, a Jig from Ireland, or playing a song by Beethoven on the piano, etc. 	<p>1.2.8.A.3- Understand the social, historical, and political impact of art and artists on culture and culture on the arts.</p> <p>1.3.8.B.2- Perform independently or with a group with expressive qualities that accurately reflect the style of music.</p> <p>Cross Curricular: Dance</p>

Unit 7 Overview

Unit Title: Sub-Saharan Africa: Ghana, Central Africa, Zimbabwe, Uganda, Senegal, the Republic of South Africa

Unit Summary: Unit 7 will focus on the music and culture of countries in Sub-Saharan Africa.

Suggested Pacing: 12 lessons

Learning Targets

Unit Essential Questions:

- What countries is Sub-Saharan Africa comprised of?
- How are these countries connected culturally? Are they?
- How are these countries connected musically? Are they?
- How does the music made in Sub-Saharan Africa reflect the strong sense of community?
- What role does music play in maintaining oral histories?
- How did colonization affect the music and culture of Sub-Saharan Africa?
- How did the European and American slave trade affect the music and culture of Sub-Saharan Africa?
- How were many of the borders of African countries created? By whom?
- What is the importance of choral music in Sub-Saharan Africa?

Unit Enduring Understandings:

- Sub-Saharan Africa is comprised of many countries. For this course we will be focusing on Ghana, Central Africa (which includes many countries), Zimbabwe, Uganda, Senegal, and the Republic of South Africa in order to get a cultural sampling of each larger region.
- The music made in Sub-Saharan Africa is traditionally done by groups of people and encourages participation from every member of the community.
- In a culture that was primarily tribal and without written histories, the stories of Sub-Saharan African people were often retold by their Ancestors by using music and dance.
- The borders of most African countries were created by European powers and were based on colonial stakes in different regions of Africa during the Berlin Conference in 1884-1885.

Evidence of Learning

Formative Assessments: A variety of formative assessments will be used throughout the unit, such as reading reaction papers, in-class participation, and quizzes.

Summative Assessments: Students will create their own original African-Style dance and song, telling their own histories and stories. They will perform the dance for the class in a setting where each student is dancing together and learning one another's dances.

Alternative Assessments: Students will have the opportunity to develop a PowerPoint presentation about Dances of Sub-Saharan Africa.

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSL)
<ul style="list-style-type: none"> Identify specific countries in Sub-Saharan Africa based on map location and based on culture. Understand the cultural differences between countries in Sub-Saharan Africa and similarities. Understand the music and dance cultures of different countries in Sub-Saharan Africa. Students will be able to understand the cultural and musical effect of African music on countries outside of the African continent, especially countries like Haiti, Cuba, the United States, and Brazil. 	<ul style="list-style-type: none"> Despite Western generalization of Sub-Saharan cultures that each country in Africa has a unique and rich cultural history and musical tradition. Just as Western Cultures (ie Europe and the United States) have evolved musically over time, so have countries in Sub-Saharan Africa. What sorts of music is played in different countries in Sub-Saharan Africa. There is a strong emphasis on the collective community in African countries. <p>Vocabulary: rural, urban, Berlin Conference, Congo, animistic, polyrhythm, call and response, aerophones, chordophones, idiophones, membranophones, juju, jail, mbube, Pygmy, mbira dza vadzimu, Afrikaners, Shaka Zulu, Apartheid</p>	<ul style="list-style-type: none"> Students will complete a map assignment where they will fill in the names, predominant cultural groups, type of government, and most popular style of music in each of the Sub-Saharan African countries focused on in <u>World Music: A Global Journey</u>. 	<p>1.2.8.A.2- Trace the history of music in world cultures and differentiate music piece and styles according to time and place.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>1.2.8.A.1- Understand that technological changes influence the development of music.</p> <p>6.2.8.B.2.a- Determine the extent to which geography influenced the settlement, the development of trade networks, technological innovations, and the sustainability of early river valley civilization.</p> <p>Cross Curricular: Geography, Political Science</p>
<ul style="list-style-type: none"> Students will be able to listen critically to music from Sub-Saharan African countries. Students will be able to differentiate between the different styles of music and dance from different countries within Sub-Saharan Africa. Students will be able to identify musical instruments from different countries in Sub-Saharan Africa. 	<ul style="list-style-type: none"> Understand how to research the different types of music and instruments that are created and used in traditional music in different countries throughout Sub-Saharan Africa. <p>Vocabulary- agogo ide, saworo ide, bata, sakara, samba, konga, oja, atentben, Lungi-si, donno, afirikiyiwa, axatse, atumpan, talking drums, mpintin, mpintintoa, jùjú, akadinda, jail, kora, nyenyemo, isicathamiya</p>	<ul style="list-style-type: none"> Students will listen critically to the music examples provided from different sub-Saharan African countries and follow the “ethno-challenges” assigned such as clapping along, singing along, or dancing along. Students will journal about how African-style drumming and music can be heard in music that we encounter in the United States. Is it limited to theme parks like Disney World that feature “African” style parks, or do we hear remnants of traditional African tribal music in modern Pop/R&B/Hip Hop/Latin/ Reggae? 	<p>1.1.8.B.2- Understand musical rules ascribed to different genres of music and be able to compare songs according to their structure and musical elements.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>Cross Curricular: Language Arts</p>
<ul style="list-style-type: none"> Students will be able to perform music and dances from Sub-Saharan African regions. Students will understand the direct correlation between drumming, dance, and history in Sub-Saharan Africa, especially in West Africa. 	<ul style="list-style-type: none"> Understand the cultural and historical significance of dance and music within African communities. How to perform a song or dance from a Sub-Saharan African community. <p>Vocabulary: azonto, Nigerian Yoruba (religious dance), Kpanlogo, Eskista, Atilogwu, Aduma, pat Pat, San Dancing, Indlamu, Adumu, Kpanlogo, Umteyo, Mohobelo, Yankadi, Macru,</p>	<ul style="list-style-type: none"> Teacher will write a grant to have an African Dance instructor come in (try to plan it so that the same instructor comes on the same day/days as with 6th grade music appreciation) and teach an African Dance seminar to the students. Students will create a song/dance that relates to their own personal experiences and present it to the class. The class will participate in each other’s created dances. (If a grant can’t be approved or a teacher isn’t available, find reliable videos of different kinds of dances and have students create their dances based on what they see in the videos and what they learn from you. 	<p>1.2.8.A.3- Understand the social, historical, and political impact of art and artists on culture and culture on the arts.</p> <p>1.3.8.B.2- Perform independently or with a group with expressive qualities that accurately reflect the style of music.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>Cross Curricular: Dance</p>

Unit 8 Overview

Unit Title: The Caribbean: Haiti, Jamaica, Trinidad and Tobago, Puerto Rico, Cuba, The Dominican Republic

Unit Summary: Unit 8 will focus on the music and culture of the Caribbean.

Suggested Pacing: 12 lessons

Learning Targets

Unit Essential Questions:

- What nations/territories comprise the Caribbean?
- How is music/ dance an important part of Caribbean culture?
- Music, dance, and culture in the Caribbean are influenced heavily by what other nations' cultures and why? How do we know?
- How were the cultures and people of the Caribbean influenced by the African slave trade and later indentured servitude?
- How does poverty affect music and culture in the Caribbean?
- What effect did Bob Marley have on music around the world?
- Who were Marcus Garvey and Haile Selassie I? Why are they important?

Unit Enduring Understandings:

- The Caribbean is a group of islands in the Caribbean Sea that is home to Haiti, Jamaica, Trinidad and Tobago, Puerto Rico, Cuba, and the Dominican Republic.
- Music, Dance, and culture in the Caribbean are heavily influenced by music, dance, and culture from African countries and Spain.
- Many of the African Slaves imported into the Americas were brought to the Caribbean to work on plantations. As a result, most people in Caribbean nations have African heritage and culture worked into their own cultures.
- Many people are extremely poor in the Caribbean and one of the only sources of income for the vast majority of these islands is tourism.
- Marcus Garvey led the "Back to Africa" movement. Haile Selassie I was an Ethiopian Emperor previously named Ras Tafari Mekonnen. Mekonnen led to a religious movement called Rastafari. Reggae artists based their musical topics on the teachings of Rastafarianism and became a huge social and political movement in Jamaica.
- Reggae "dub" or dancehall music is closely linked to American Rap music.

Evidence of Learning

Formative Assessments: A variety of formative assessments will be used throughout the unit, such as reading reaction papers, in-class participation, and quizzes.

Summative Assessments: Students research and present on an important Caribbean music style and important key players within the musical style.

Alternative Assessments: Students will have the opportunity to develop a PowerPoint presentation about music of the Caribbean.

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLS)
<ul style="list-style-type: none"> Students will be able to identify different nations and territories within the Caribbean. Students will be able to differentiate between the different cultures and music in the Caribbean. 	<ul style="list-style-type: none"> Music in the Caribbean is made for entertainment, religious worship, and for political protest. Students will have a general idea of the culture and history of the Caribbean and how it relates to Europe, Africa, East Asia, the slave trade and indentured servitude. <p>Vocabulary: Antilles, Cimarron, maroon, Hispaniola, Vodou, Santeria, Abakwa, Batuque, Umbanda, Candomblé, Shango, Cumina, Rastafarian</p>	<ul style="list-style-type: none"> Students will create maps (based on their reading) of the migration of people from Europe, Africa, South America, China, and India to the Caribbean in order to show how the cultural, religious, musical, and ethnic demographics that exist in the Caribbean came to be. 	<p>1.2.8.A.2- Trace the history of music in world cultures and differentiate music piece and styles according to time and place.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>1.2.8.A.1- Understand that technological changes influence the development of music.</p> <p>6.1.8.D.2.b- Compare and contrast the voluntary and involuntary migratory experiences of different groups of people and explain why their experiences differed.</p> <p>Cross Curricular: Social Studies</p>
<ul style="list-style-type: none"> Students will be able to understand the general musical form of songs from each Caribbean nation/territory. Students will be able to identify musical instruments that are used in different Caribbean nations/territories. Students will be able to identify Caribbean music based on genre. 	<ul style="list-style-type: none"> Understand the importance of music and dance in Caribbean culture. Understand the importance of Reggae music world-wide. Understand the connections between African music, Spanish music, and Caribbean music. <p>Vocabulary: Calypso, steel band, reggae, merengue, soca, cha-cha, mambo, rumba, bolero, salsa, rada drum, Carnival, banbou, vaksin,, bas, klòch, ason, ska, rock cliff, Bob Marley, conga, pan, cuatro, plena, guaracha, claves, bongos, timales.</p>	<ul style="list-style-type: none"> Students will listen critically to music from different Caribbean Islands and compare and contrast them in a brief essay. Students will free write in their journals about the musical form and instrumentation of selected listening examples. 	<p>1.1.8.B.2- Understand musical rules ascribed to different genres of music and be able to compare songs according to their structure and musical elements.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>Cross-Curricular- Language Arts</p>
<ul style="list-style-type: none"> Students will be able to listen critically to music from the Caribbean. Students will be able to make real-world connections with the text and make decisions about which musicians were the greatest influencers in their genres. 	<ul style="list-style-type: none"> Understand how to research different musical forms in the Caribbean. 	<ul style="list-style-type: none"> Students will research and present on an important musical style in the Caribbean and key players within that genre and present their findings to the class. Students will use critical thinking to determine the cultural significance of the genre as well as the cultural significance of the key players involved in creating the music. 	<p>1.2.8.A.3- Understand the social, historical, and political impact of art and artists on culture and culture on the arts.</p> <p>1.3.8.B.2- Perform independently or with a group with expressive qualities that accurately reflect the style of music.</p> <p>Cross Curricular: Media (Research)</p>

Unit 9 Overview	
Unit Title: South America and Mexico: The Amazon Rainforest, Peru, Argentina, Brazil, Mexico	
Unit Summary: Unit 9 focuses on the music and culture of South America and Mexico.	
Suggested Pacing: 12 lessons	
Learning Targets	
Unit Essential Questions: <ul style="list-style-type: none"> • What countries comprise South America? • What kinds of instruments and music are created in South America? • What kinds of instruments and music are played in South America? • What are the differences between music in the different countries within South America and Mexico? • To what extent does the music of South America and Mexico reflect pre-Columbian, European, or African traits? • What is the connection between music and dance in this region? • How does mariachi affirm or challenge American stereotypes of Mexican culture? • How is the survival of indigenous music and culture related to the challenges of modernization and environmental degradation? • What is the relationship between skin color and status in Brazil? 	
Unit Enduring Understandings: <ul style="list-style-type: none"> • South America is comprised of many countries. In this unit we focus on Mexico, Peru, Argentina, Brazil, and the parts of South America that are in the Amazon Rainforest. • South America is a musical melting pot- combining drumming from Africa and from regions located in the Rain Forest with instruments from Spain and Portugal. • Despite the end of Portuguese colonization in Brazil, status is still often determined by the color of a person's skin. • Indigenous music is dying out much like the Amazon Rainforest. Both were overrun by European colonization. 	
Evidence of Learning	
Formative Assessments: A variety of formative assessments will be used throughout the unit, such as reading reaction papers, in-class participation, and quizzes.	
Summative Assessments: Students will examine the portrayal of mariachi musicians in film history and write a persuasive essay about whether or not the portrayal is accurate or inaccurate and why? Perhaps students could write a letter to a famous film studio head to urge them to stop portraying Mariachi music in a comical or negative light.	
Alternative Assessments: Students will have the opportunity to obtain notes from the teacher about the movie scenes selected by the teacher in order to better focus on the films and still have notes with which to write their persuasive essays about the portrayal of Mariachi music and Mariachi musicians in films.	

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLs)
<ul style="list-style-type: none"> Identify the countries that are in South America and their unique cultural and musical differences. Identify the effects of colonialism, the slave trade, and indentured servitude on the music, dances, and cultures of South America and Mexico. Identify the effect of Spanish conquest in South America. Identify similarities between indigenous people of the Amazon Rainforest and American Indians. 	<ul style="list-style-type: none"> Colonialism before the 20th Century led to diminished populations of indigenous peoples in most South American countries. This has led to diminished indigenous culture retention. The common link between a number of South and Central American countries is the use of the Spanish language, which is a result of Spanish conquest in the 15th and 16th centuries. <p>Vocabulary: Inca Empire, Mayan Empire, llama, Alpaca, Totems, takak-nhiok,</p>	<ul style="list-style-type: none"> Students will create maps of South and Central America diagramming the migration of people from different parts of the world to South and Central America. 	<p>1.2.8.A.2- Trace the history of music in world cultures and differentiate music piece and styles according to time and place.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>1.2.8.A.1- Understand that technological changes influence the development of music.</p> <p>Cross Curricular: Geography/ Social Studies</p>
<ul style="list-style-type: none"> Students will be able to identify instruments used in South America and Mexico. Students will be able to identify types of music and dance performed in South America and Mexico. 	<p>Vocabulary- mariachi, tango, Herb Alpert and the Tijuana Brass, charro, guitarrón, capoeira, berimbau, pandeiros, atabaque, berimnau, agogo, rêco-rêco, tango, bandoneon, sikuri, bombos, cajas, monophonic,</p>	<ul style="list-style-type: none"> Students will listen to music examples in the text book, <u>World Music: A Global Journey</u> and follow the different ethno-challenges posed by the book. Teacher may want to look through the MPAC and NJPAC schedules and try to find a music or dance concert focusing on Latin music that can get approved as a field trip for students to attend. Students will then write a 1-2 page reflection on the concert. 	<p>1.1.8.B.2- Understand musical rules ascribed to different genres of music and be able to compare songs according to their structure and musical elements.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>Cross Curricular: Language Arts/ Dance</p>
<ul style="list-style-type: none"> Students will be able to compare common conceptions of South and Central American music with actual examples of South and Central American music. Students will be able to compare music and dance from South and Central America to music we are used to listening to in the United States. 	<ul style="list-style-type: none"> Much of the Latin inspired hip hop music we listen to in the United States originated in South and Central America. Ballroom dance forms such as the Tango originated in South and Central America. 	<ul style="list-style-type: none"> Students will examine the portrayal of mariachi musicians in film history. Is this an accurate portrayal? Why or why not? 	<p>1.2.8.A.3- Understand the social, historical, and political impact of art and artists on culture and culture on the arts.</p> <p>1.3.8.B.2- Perform independently or with a group with expressive qualities that accurately reflect the style of music.</p> <p>Cross Curricular: Dance/ Film/ Social Studies</p>

Unit 10 Overview	
Unit Title: North America: Canada and the United States	
Unit Summary: Unit 10 focuses on the music and culture of Canada and the United States of America.	
Suggested Pacing: 9 lessons	
Learning Targets	
Unit Essential Questions: <ul style="list-style-type: none">• How is music from North America different from European music and African music?• What different types of music are composed, played, and sung in North America?• How did European immigration affect music in North America?• How did the African slave trade affect music in North America?• How did European colonization affect the Native American population and their distinct music?	
Unit Enduring Understandings: <ul style="list-style-type: none">• The U.S. and Canada are truly melting pots of music and culture from around the world.• Parts of the U.S. and Canada were colonized by France, Spain, and Great Britain at different times.• The largest influence musically on North America is the music brought over by African slaves. Jazz, Blues, Gospel, Hip Hop, and much of the commercially popular music we enjoy today has “roots” in Africa.• The largest minority population in North America is of South and Central American descent.• There are influences from every major ethnic and cultural group in the world present in the music of North America.	
Evidence of Learning	
Formative Assessments: A variety of formative assessments will be used throughout the unit, such as reading reaction papers, in-class participation, and quizzes.	
Summative Assessments: Students will learn and perform a traditional Appalachian square dance as a group. Students will be graded on participation and enthusiasm.	
Alternative Assessments: Students will have the opportunity to develop a PowerPoint presentation on Square Dance.	

Objectives (Students will be able to...)	Key Concepts (Students will know...)	Suggested Assessments	Standards (NJSLS)
<ul style="list-style-type: none"> Students will be able to connect the music and culture of different regions of North America with their Native American roots as well as their colonial roots. Students will be able to understand the timeline of the development of music in North America in relation to the timeline of the arrival of different ethnic and cultural groups in North America. 	<ul style="list-style-type: none"> Understand how to research types of music original to each region of North America. Understand how to compare timelines of musical evolution with timelines of traditional U.S. and Canadian History. <p>Vocabulary: Appalachia, Protestant, Anglo-Saxon, Baptist, Singing School, Nova Scotia, pilgrims, solfege, shape notes, Cajun, creoles, zydeco, bals de maison, powwow,</p>	<ul style="list-style-type: none"> Students will create a map illustrating the different types of music that hail from different parts of North America. Students will create a timeline of the origins of different types of music and compare it to timelines of immigration patterns, wars, etc. 	<p>1.2.8.A.2- Trace the history of music in world cultures and differentiate music piece and styles according to time and place.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>1.2.8.A.1- Understand that technological changes influence the development of music.</p> <p>Cross Curricular: Social Studies</p>
<ul style="list-style-type: none"> Students will be able to compare and contrast music and dances from different regions of North America. Students will be able to identify musical instruments used in North American music. 	<ul style="list-style-type: none"> Understand how to research types of music and dances that are popular in each region of North America. Understand how to research instruments used in North America. <p>Vocabulary: fiddle, folk, cèildh, puert a beul, ballad, jazz, zydeco, fuding tune, alto, tenor, treble, banjo, bluegrass, mandolin, Grand Ol' Opry, newgrass, blue notes, spiritual, gospel music, jubilee, hymn, blues, guitar, trumpet, race record, race music, rhythm and blues, boogie-woogie, Spanish Harlem, Nyorican salsa, slit-gong, reels à bouche, frottoir, vocables, native American flute, Inuit throat singing, katajjaq,</p>	<ul style="list-style-type: none"> Students will listen to the various musical examples offered in the text and follow the ethno-challenges assigned by the teacher. Students will compare songs from vastly different “American” genres. Perhaps a New Orleans style Jazz tune and a song by Taylor Swift. What are some similarities? What are some differences? Students will write a 1-2 page journal entry or essay about this topic. 	<p>1.1.8.B.2- Understand musical rules ascribed to different genres of music and be able to compare songs according to their structure and musical elements.</p> <p>1.4.8.A.3- Distinguish among musical styles, trends and movements in music within different cultures and historical eras.</p> <p>Cross Curricular: Language Arts</p>
<ul style="list-style-type: none"> Students will be able to understand and perform basic North American dances such as a square dance and a line dance. Students will be able to compare and contrast different dances from different cultures across North America. 	<ul style="list-style-type: none"> Dances differ as much as music does in the United States and Canada. Dances in North America come from Native American tribes, Europe, Africa, South America, the Caribbean, the Middle East, and Asia. <p>Vocabulary: Chatter, square dance, line dance, folk dance, ballroom dance,</p>	<ul style="list-style-type: none"> Students will learn a traditional square dance from Appalachia and perform it all together. Students will analyze songs and dances from various native American pow-wows and write an essay detailing the importance of song and dance in Native American culture. 	<p>1.2.8.A.3- Understand the social, historical, and political impact of art and artists on culture and culture on the arts.</p> <p>1.3.8.B.2- Perform independently or with a group with expressive qualities that accurately reflect the style of music.</p> <p>Cross Curricular: Dance</p>